KATALOG

KVARTALSTIDSKRIFT FOR FOTOGRAFI
QUARTERLY MAGAZINE FOR PHOTOGRAPHY

Marts 1993
d.kr. 75,-

KATALOG

KVARTALSTIDSSKRIFT FOR FOTOGRAFI
QUARTERLY MAGAZINE FOR PHOTOGRAPHY

Redaktører: Henning Hansen (ansvh.) & Finn Thrane
English Editor: Stuart Alexander, Paris
Redaktionens adresse: Museet for Fotokunst,
Brandts Klædefabrik, Brandts Passage 37 & 43,
DK-5000 Odense C (Denmark)
Tlf. (+45) 6613 7816 / 3131 9082 (H. Hansen)
fax. (+45) 6613 7310 / 3888 3355 (H. Hansen)

Abonnement: **kr. 275,-** / 4 numre (incl. forsendelse)
Løssalgspris: **kr. 75,-** / nummer (+ evt. forsendelse)
Støttemedlemsskab i Museet for Fotokunst: **kr. 375,-**
(indbefatter bl.a. et års entré samt tilsendelse af *Katalog*)
Betaling i Norden: Benyt postgiro 3 72 40 42
Payment outside of Scandinavia: Please remit funds via postal giro account (Swift code: GICO DK KK 3 72 40 42 / Girobank, Girostrøget, DK-0800 Høje Taastrup) - or send us a cheque in Danish or other convertible currency, drawn on any bank in other countries

Retail distribution outside of Scandinavia: Idea Books, Amsterdam
Fax (+31) 2062 09299

Subscription: dkk. 275,- (4 issues, incl. surface mail)
(US$ 45 / DM 67 / FF 230 / GB£ 24 / incl. surface mail)
Single copies: dkk. 75,- (+ postage)
(US$ 13 / DM 20 / FF 69 / GB£ 7 / + postage)

Orders / Ekspedition & Annoncer: Katalog, Forlaget Brandts Klædefabrik,
Brandts Passage 37 & 43, DK - 5000 Odense C
Tlf. (+45) 6613 7816 / fax. 6613 7310
Repro og fotosats: Maczine & Odense Litograferne
Tryk: Litotryk, Svendborg
Lay-out: Kim Lykke & Torben Zenth ass. Sebastian Campion

ISSN 0904-2334
ISBN 87-7766-011-0

Dette nummer er trykt i 1700 eks.

Nummeret er udgivet med støtte fra Kulturministeriet / This issue has been published with support from the Danish Ministry of Culture.

Copyright 1992 Museet for Fotokunst & Forlaget Brandts Klædefabrik & writers/photographers. Text and photographs from **KATALOG** may only be reproduced, entirely or in part, with the written permission from the magazine, as well as from the authors. There is normally a fee for articles and for the reproduction of pictures which are not published in connection with the presentation of the museum's exhibitions. There is no remuneration for the reproduction of photographs which appear in connection with an exhibition of the photographer, or for pictures which belong to the museum's collection. We welcome contributions from all members of the photographic community, but will take no responsibility for material which is unsolicited. the views expressed in the magazine are not necessarily those of the editors.

Forside / Cover: Simon Attie
Hjørnet af Joachim- og Auguststraße.
Diasprojektion af tidligere jødisk beboer /
Corner, Joachim- and Auguststraße.
Slide projection of former Jewish resident.
Berlin 1991 (1931)

CONTENTS

INDHOLD

5. ÅRG. NR. 3 MARTS 1993 / VOL. 5 NO. 3 MARCH 1993

INTRODUKTION 2
Introduction by the editor

UDSTILLINGSPROGRAM / EXHIBITION PROGRAM 3
Museet for Fotokunst: Exhibitions Spring 1993

"I-FOTOGRAFI" / "WITHIN-PHOTOGRAPHY" (P) 5
Jerzy Olek om konceptuel fotografi i Polen
On conceptual photography in Poland, by Jerzy Olek

PHOTOGRAPHY MAGAZINES 20
Anthony Georgieff Reviews the International Photography Periodicals

ART POLICE 23
Henning Hansen om "Colonel" og kunsten i klemme
"Colonel" and Art's Problems, by Henning Hansen

PROFIL: SIGNE GUTTORMSEN (DK) 28
Anthony Georgieff har interviewet en ung kunstner
Profile: Interview with a young Danish artist, by Anthony Georgieff

SHIMON ATTIE / FINSTERE MEDINE (U.S.A. / D) 32
Tina Schwarz præsenterer amerikansk kunstner i Berlin
Presentation of the American artist working in Berlin, by Tina Schwarz

PORTFOLIO: OLE BUENGET (N) 45

VIDEO: GARY HILL (U.S.A.) 49
Agnete Dorph Stjernfelt introducerer den amerikanske kunstner
Presentation and review of the American artist, by Agnete Dorph Stjernfelt

ANMELDELSER / REVIEWS 52
Fotografi, video, bøger og festivals — anmeldt af Tage Poulsen, John Peter Nilsson,
Maria Lind, Jens Jäger and Henning Hansen
Photography, video, books and events — reviewed by Tage Poulsen, John Peter Nilsson,
'Maria Lind, Jens Jäger and Henning Hansen

KALENDER / CALENDAR 62

NOTITSER / NEWS IN BRIEF 64
Bøger, notitser og nummerets forfattere
Books, notes and writers in this issue

INTRODUCTION

INTRODUKTION

Kun de mest garvede af vore læsere tager aldrig fejl — af hvilket stof der knytter sig til udstillingerne på Museet for Fotokunst i Odense, og hvilket stof der ikke gør det. KATALOG er som bekendt både et tidsskrift og et organ for museet, men hvordan skelne mellem det ene og det andet som læser? Hidtil kun ved som det første at læse museets program på modstående side. Men fremtiden vil på en eller anden måde indebære en tydeligere markering af netop disse præsentationer og artikler, uden nødvendigvis at indebære nogen forrykket balance i tidsskriftet. I dette nummer optræder fra museets side forårets polske udstilling, **"Hidden Dimensions"**. Sammensat af Jerzy Olek repræsenterer den ved et lille dusin kunstnere en konceptuel/eksperimentel retning, som har præget polsk efterkrigskunst. Olek, som selv deltager i udstillingen, har været en af dens markante fotografiske eksponenter, bl.a. gennem sin udstillingsvirksomhed på galleriet *Foto-Medium- Art* i Wroclaw i det sydlige Polen.

Da undertegnede i efteråret 1991 stod ved billetlugen på Bahnhof Lichtenberg i Østberlin for at købe billet til selvsamme Wroclaw, rystede den søde dame uforstående på hovedet. Efter tre forsøg og udpegning på et kort, lyste hun op i et "Ach, ja, Breslau!". Så var det gamle territorialkrav på de tidligere tyske områder i det nuværende Sydøstpolen ligesom markeret.

I Østberlin har den amerikanske fotograf **Shimon Attie** gennem halvandet år arbejdet med at rekonstruere den tidligere jødiske tilstedeværelse i byen på fascinerende vis. Atties arbejder kan først ses på Museet for Fotokunst om yderligere halvandet år, og da måske med andre billeder end de nuværende. Men der laves jo netop ting, tiden skriger på og som ikke kan vente. Uhyre væsentligt er dette arbejde; undfanget af mellemkrigstidens og krigens turbulens, men bragt til verden af en amerikansk jøde nu selv bosat i det grå, grå Østberlin hvor spændingen og depressionen vokser omkap med utallige byggeprojekter og omfattende problemer.

Det vil også være på sin plads at nævne, at tidsskriftet i fremtiden vil gøre mere ved udstillinger og anden aktivitet i det genforenede Tyskland — i dette nummer bl.a. ved en boganmeldelse.

Den store nyskabelse i nærværende nummer er introduktionen af **video** som stofområde. Agnete Dorph Stjernfelt præsenterer den vigtige amerikanske videokunstner, **Gary Hill**, i forlængelse af dennes nylige retrospektive udstilling i Paris. Fremover følger både anmeldelser og præsentationer af aktuel nordisk og international videokunst.

Når video således introduceres, skyldes det bl.a. at en række fotokunstnere udtrykker sig ligeså direkte og naturligt i dette medie. Det gælder f.eks. danske Ane Mette Ruge. Det elektroniske stillbilledes fremrykning med Kodaks nye CD-system har vel også som første konsekvens at en generel skelnen mellem fotografi, computerbillede og video bliver

Only our most intrepid readers never make a mistake -about which of our contents are selected from Museum of Photographic Arts exhibits, and which are not. **KATALOG** is both a magazine for photography and an organ of the Museum. But how can a reader recognize the dividing line? Up to now, only by first reading the Museum program on the facing page. That's about to change. There will, in future, be a clearer delineation of Museum announcements and magazine content, without necessarily posing a disturbance to the journal's balance.

In this issue, the Museum is featuring its Spring 1993 Polish exhibit, **"Hidden Dimensions."** Organized by Jerzy Olek, the show's dozen artists represent the experimental-conceptual trend typical of postwar Polish art. Olek, himself participating in the exhibit, has been one of the movement's prime photographic exponents, among other things through his exhibit business at the *Foto-Medium-Art* gallery in Wroclaw, south Poland.

When the undersigned lined up at the Bahnhof Lichtenberg ticket counter in autumn 1991 to buy a train ticket to the same Wroclaw, the sweet lady shook her head uncomprehendingly. After three attempts at pointing the place out on a map, her face suddenly lit up. "Ach, ja, Breslau!" Thus was the old territorial claim on the former German city in presentday southeast Poland plainly evoked.

In East Berlin, the American photographer **Shimon Attie** has worked for a year and a half on a fascinating reconstruction of the former Jewish presence in that city. Attie's work will not be seen at the Odense Museum of Photographic Art for another year and a half — and then, perhaps, with other examples than those so far produced. But what's being done are things this age is screaming for. Things that cannot wait. Enormously important this work is; encompassed by the turbulence of between-wars and more wars, but brought into the world by an American Jew now living in gray, gray East Berlin, where tension and depression rise in step with myriad building projects and far-reaching problems.

It's worth mentioning that this periodical in future will do more about exhibits and other activities in the reunited Germany — in this issue, among other things, there's a book review.

The big innovation in these pages is the introduction of video as a subject area. Agnete Dorph Stjernfelt presents the important American video artist **Gary Hill**, in an extension of his recent retrospective show in Paris. Reviews and presentations of contemporary Nordic and international video art will follow.

Why are we opening our pages to *video?* Primarily because so many photoartists — Denmark's Ane Mette Ruge comes to mind — are expressing themselves directly and naturally in

omsonst. En skelnen kan først foretages på et plan hvor det nøjere specificeres *hvilken* form for 'fotografi' der konkret er tale om. Muligvis rykker også den dag nærmere, hvor vi må besvære læserne med konsekvent information om ikke blot billedets titel/år/ophavsperson, men også om dets mål og teknik. Så længe vi blot talte om forskellige former for fotografiske aftryk, og om video som et domæne helt for sig selv og adskilt herfra, kunne man diskutere betimeligheden af dette. Men når fotografiske negativer lagres direkte på digital form, og i princippet kan køres ud på hvilken som helst maskin- og materialetype, eller måske kun eksisterer 'fysisk' som et indslag i en videoproduktion, så opstår behovet for præcisering. Men hvad er da mest relevant: Data vedrørende 'source' eller vedrørende 'print' — eller vedrørende det software der forbinder de to.

Ole Buenget i Norge betjener sig også af det der nogle gange kaldes 'samtidskonsistent teknologi'. I hans portfolio er der tale om laseroverførte dobbeltkopieringer af snapshots fra Indien i en særdeles original opfattelse. Buenget skiller sig ud i et norsk fotografisk landskab, der også hælder mere og mere til at ligne alt muligt andet.

Midt i det nye møder læserne atter gode, gammelkendte **Colonel**, der i sine dristige, performanceprægede kunstneriske aktiviteter ofte har sat sindene i bevægelse. Hos det københavnske politi stødte det en betjent at den franske kunstner udstillede nøgenbilleder i et diskotek. Colonel stødte det dog endnu mere, da det gik op for ham hvad begrundelsen for deres nedtagelse var — og at billederne ikke blot var nedtaget, men forsvundet.

Henning Hansen

Translated by Fradley Garner

this medium. Advances in electronic still pictures, with the arrival of Kodak's new CD system, seem to have blurred the overall line between photography, computer imagery, and videography. A differentiation can only be undertaken on a level where the more concrete *form* of "photography" is spelled out. The day may also be drawing nearer when we must burden our readers with consistent information not just about a picture's title - year - originator, but also its measurements and technical specifications. As long as we only talked about various forms of photographic expression, and about video as a domain onto itself and separate therefrom, the timeliness of such a move could be discussed. But with photographic negatives being stored directly in digital form, and given shape on practically any machine and type of material — or perhaps only existing "physically" as a scene in a video production — the need for precision arises. But what then is most relevant: data on the "source" or on the "print" — or on the software uniting the two ?

Ole Buenget, of Norway, occupies himself with what is sometimes called "contemporary-consistent" technology. In his portfolio are laser-transferred double-images of snapshots from India in an exceedingly original view. Buenget isolates himself in a Norwegian photographic landscape which tends more and more to resemble everything else possible.

In the midst of the new, the reader once again meets good old **Colonel**, whose bold, performance-oriented artistic activities have often has set tempers aquiver. A Copenhagen police official, it seems, complained that the French artist was showing pornographic pictures in a diskotek. Colonel complained even louder when he found out why they had been taken down. And that the pictures had not just been removed, but disappeared.

MUSEET FOR FOTOKUNST
BRANDTS KLÆDEFABRIK

15/1 - 14/3 FRAN ANTMANN (USA) & SEBASTIAN RODRIGUEZ (PERU)

26/2 — 28/3 ÅRETS PRESSEFOTO 1992/93 (DK)
The Annual Press Photography Award (DK)

7/5 - 13/6 AASE GOLDSMITH & LARS BERING HAARUP (DK)

- 8/8 MUSEETS EGEN SAMLING
The Museum's Collection

Egentlig er der ikke så meget, der har forandret sig.

Når en fotograf i 20'erne valgte Kodak, valgte han kvalitet og sikkerhed.

I de 70 år, der er gået, har mennesket erobret månen, besteget verdens højeste bjerg, slået 100 meter rekorden op til flere gange og opfundet klaphatten.

Intet er det samme. Og dog. For når en fotograf vælger Kodak idag, er det af samme grund som før: En viden om at Kodak lever op til forventningerne.

Det gør vi. For det vil vi. Tak for tilliden.

Kodak PROFESSIONAL IMAGING

Kodak a.s., Professionel Afdeling,
Dybendal Alle' 10, 2630 Taastrup, tlf. 43 71 71 11.

"I-FOTOGRAFI"

"WITHIN-PHOTOGRAPHY"

DEN KONCEPTUELLE FOTOGRAFI I POLSK KUNST
CONCEPTUAL PHOTOGRAPHY IN POLISH ART

AF JERZY OLEK

Fotografiet opstod godt nok for at virkeligheden kunne repræsentere sig selv. Men rollen som troværdig registrant af udseender og tilstande blev hurtigt for snæver. Det vågnende, kunstneriske fotografi følte sig allerede i anden halvdel af forrige århundrede begrænset af modellens diktat. Fra det tidspunkt blev ideen om at ligge tæt opad og afbilde den reelle verden oftere og oftere erstattet af ideen om den autonome verden, befriet fra bogstavelighed og realisme. Det betød selvfølgelig ikke, at fotografiet holdt op med at spille en vigtig rolle som nøjagtig referent af fakta og begivenheder. Den dokumentariske funktion hører sandsynligvis aldrig op med at være aktuel. Samtidig vækker netop denne funktion protest fra kunsten, hvis vigtigste egenskab er selvoverskridelse. Det at fotografiet som kunst regner mindre med sin egen natur, end med de regler som gælder på det område det så effektivt er trængt ind på — det medfører, at det til stadighed prøver at overskride sig selv.

STEFAN NITOSLAWSKI
FROM "OPENING OF THE HAND", 1992

Mange interessante erfaringer har det skabt på billedkunstens område — det er nok at minde om den rolle fotografi har spillet i pop-art eller hyperrealismen. Men efter en periode med mangesidig brug, efter at have været materiale, materie, motiv, og endelig medium — vendte det atter tilbage "til sig selv", blev igen fotografisk; ortodokst fotografisk! Det gennemgik altså en særlig metamorfose: efter mange eventyr med teknik og kunst værdsatte fotografiet atter sin unikke karakter.

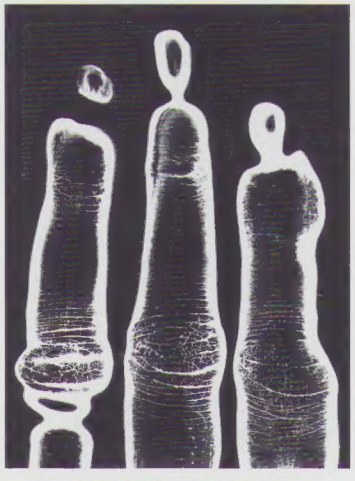
Det genfødte fotografi havde behov for at udbygge reflektionen over sig selv. Ikke alt, fotografiet havde at sige, kunne det udtrykke gennem billedet alene. For de kunstnere der brugte det, viste det sig snart væsentligt, at fotografiet ved at være afbildning af enkeltstående virkelighedsbilleder samtidigt fungerer som registrering og formidling af tanker. Med tiden blev den enkeltes tanke hovedindholdet i budskabet, og skubbede derved informations-bæreevnen af billedets visuelle indhold ned i anden række. Kunstnerisk betragtet *fotografi som fotografi* [1] ophørte faktisk, i det mindste i den hidtil gældende forstand. Det konstaterede ikke længere noget — det opfordrede snarere til at tænke. Gjorde hidtil selvfølgelige udsagn til genstand for dybtgående udforskning, betvivlede af selve troværdigheden af dets egen billedlighed. Det hidtil gældende blik *gennem fotografiet* på det, det repræsenterer og er substitut for, blev afløst af *i-fotografiets* syn, altså fotografiet i-sig-selv som sætter sin egen fotografiske stoflighed i et perfekt udført billede over det, det kun er vedtagne spor efter. Narrationen er altså her formen, mens indholdet — den af kameraet overførte virkelighed til film — kan være fri, dvs. at det i virkeligheden bliver ligegyldigt.

I-fotografiet kunne man kalde for efterfotografisk.[2] En sådan tilgang til fotografiet er en tænkning fra et sted udenfor dets egne grænser, og dermed samtidig en underkendelse af disse grænser. Det mest interessante i overvejelserne over et hvilket som helst emne er dog gennemtrængningen af grænsetilstande, der fører til udvidelse af emnets traditionelle område. Dette udføres som regel af teoretiserende kunstnere, som dybtgående analyserer de for dem interessante objekter. Deres autoritative afgørelser er samtidig følgen af en reflektorisk autoviden omkring det emne de dyrker. Og helheden de skaber medvirker til fotografiets nye realitetserkendelse. En realitet grundlæggende forskellig fra den, der blev formet af den almindelige viden om fotografi. Indtil da var det fotografiske billede blevet anset for at være det udforskende subjekts udvendige genstand. I dag har beskuerens bevidsthed den største indflydelse på fotografiets betydningsindhold. Man er klar over, at beskueren kun ser det han/hun ved; nogle gange viser det sig at være ... *så meget.* Denne konstatering havde den største betydning for kunstnerne selv. Siden de indså, at den reflektion der ledsager fotografiet er involveret i kadrens konstitution og indre struktur, altså vedrører det specifikke i fotografiets konstitution og eksistens, begyndte de at udforme sine værker anderledes. Takket være dette har fotografiet fået sin selvopfattelse tilbage. Måden den registrerede virkelighed blev afbildet på blev til essensen i udtrykket. På den måde begyndte billedet at løsrive sig fra det viste objekt. Nu bestemmer det over sig selv, og eksisterer kun for sig selv.

Da jeg for nogle år siden blev interesseret i fotografiets indre strukturer, fandt jeg frem til at "kunstnere, der dyrker dette, eller rettere: udtrykker sig ved dets hjælp, har sat sig som mål at forene de af dem realiserede billedgenstande med disses tilgrundliggende ideer: så tæt en forening, at det ville

være muligt helt at integrere ting og ide i den kategori — de synlige former." Jeg mente at: "I den aktuelle kunsts fotomediale strømning drejer det sig som regel ikke om ved brug af fotografi at få konkrete billeder af et objekt eller en situation, men om det at igen og igen afprøve, i hvilken grad det registrerende redskab kan ændre vore visuelle vaner." Jeg mente også, "at fotokunsten kom i en *efter-fotografisk* periode i hvilken de indtil videre skabte værker, som er resultater af flerstrengede systemudforskninger og af strukturelle analyser af foto-medial materie, giver grundlag for den fremkommende overbygning." [3] For mig har denne overbygning været en udbygget reflektion over foto-kunst, og i bredere forstand en "filosofi efter kunst."

De følgende års kunstneriske praksis viste dog, at fotografi der opererer i begrebskunstens område ikke kan vedblive at minimalisere fomen, som til stadiged er domineret af ideen. En sådan fordeling af accenter må nødvendigvis have sine uoverskridelige grænser, hvis kunst skal forblive kunst og ikke kun illustration af filosofiske teser. Der forekom kun at være ét alternativ. Efter en periode med begrænsning til selve konceptet, som oftest fremstillet ved hjælp af et skematisk projekt eller en skitse, kom altså en tilbagevenden til håndværket — det blev igen anset som en selvstændig og uundværlig værdi. Tendensen er også synlig på fotografiets område. Heldigvis er man ikke faldet i den anden grøft — glorificeringen af den tekniske perfektion udelukkende for dens egen skyld. De realiserede kunstneriske planer er stadig rige i betydning, men deres mening er nu lidt anderledes. De fotografiske billeders visuelle intensitet taler først og fremmest om det, der er karakteristisk for fotografiet. Dette blev budskabets kerne. Den nye generation foretrækker altså *fotografi om fotografi*, uden at afstå fra de muligheder det besidder som medium. Men det er ikke lysten til at registrere og kommunikere egne iagttagelser af verden, der motiverer unge kunstnere til at gribe kameraet. Fotografiet formuleres hos dem udelukkende som kommentar til sig selv



STEFAN NITOSLAWSKI
FROM "OPENING OF THE HAND"

Hvad skal man kalde denne strømning — autotematisme? Metafotografi? Ny fotografisk formalisme? Eller måske helt enkelt en anden formel for medialisme? Et entydigt svar er det endnu for tidligt at give, selvom vi utvivlsomt er kommet ind i en tid, hvor man igen stiller de grundlæggende spørgsmål — om fotografiets fænomen, natur og substans, om og om dets særegenhed; i *elementarismens* tid.

Den term forekommer mest dækkende for det, jeg så afgjort ønske at promovere, i forhold til hele kunsten, og særligt med henblik på fotografiet. Det drejer sig om en kunst, der skabes af de mest enkle elementer, ligefrem asketisk i det formelle lag, men som på trods af udtryksmidlernes enkelhed alligevel er idébærende og visuelt raffineret. Til forskel fra *analytisk elementarisme*, der er karakteristisk for fotomedial kunst, hælder "i-fotografi" til *kontemplativ elementarisme*. Så den rationelle undersøgelses nysgerrighed blev overtaget af en næsten meditativ koncentration på det interessante objekt, hvilket skulle føre til et nyt syn på den morfologiske selvbevidsthed og det fotografiske billedes selvreference.

*

Der er nu en lyst til et mere dybtgående syn på tingenes essens. En meget stærk lyst, der trodser den forestilling at fotografi ikke er i stand til at reproducere tingenes natur, men kun formerne de optræder gennem. Disse former er dog projicerede gennem en linse på en flade og forekommer som et syntetisk billede af sagligheden.

Piet Mondrian gjorde opmærksom på dette fænomen i forbindelse med maler. I ca. 1920 forklarede han, at "ved at kigge os omkring, kan vi se at den naturlige billedform, den naturlige rumslighed — med ét ord, kropsligheden — giver os den rent materielle vision af tingene, mens deres todimensionelle form afdækker deres indre egenskaber." Et andet sted står: "Men skal vi altid se på naturen for at opnå en bevidst kontemplation af stilheden?. Vi skal ikke se på den, vi skal til gengæld se *igennem den*, vi skal se dybere, vor vision skal være abstrakt, universel. Da bliver det ydre for os til det, det i virkeligheden er: til sandhedsspejlet. For at opnå dette, må vi befri os fra vor tilknytning til det ydre." Og endelig konklusionen: "Ja, natur (de mest ydre ting) fører os frem til bevidstheden om vores eksistens (de mest indre problemer). Og sådan er det i kunsten, det er hverken den menneskelige følsomhed eller den individuelle tanke, men netop naturen, der fører til den rensede billedform i maleriet, til et mere holdbart æstetisk udtryk. Den fører os til kontemplation af det universelle."

Når disse ord gøres gældende for fotografi, skal man huske at det er en speciel form for naturregistrering. For at se essensen af dets billedlighed, den abstrakte essens, skal vi ikke se igennem fotografi, men ind i fotografi: i-fotografi. Først da er vi i stand til at se sandheden om det; den sandhed hvis eneste kriterium er et billede; et billede i hele sin indre sammenhæng og universelle enhed; et billede, hvis metafor kan være sindets stille søoverflade — et perfekt spejl, der reflekterer vor bevidsthed; en sig i ikonografien betragtende bevidsthed. Ved at betragte et fotografi ser vi altså os selv....

Vi har kun fornemmelsen af, at "når vi kigger direkte på et fotografi, befinder øjnene sig præcis i objektivets position og gentager dets billede" — som Cortázar har formuleret det. Faktisk ser vi kun formen. Formen der blev befriet fra billedet. Den abstrakte form, der koncentrerer opmærksomheden, og nogle gange bliver til kontemplationsobjekt. Fordi "man også ser formen som noget løsrevet fra billedet, oplever man den uden om billedet" — som allerede Wladyslaw Strzeminski gjorde opmærksom på i manifestet *Unisme i maleriet* (1928). Denne "visionære oplevelse af formen" foregår i et

"løsrevet miljø uden grænser — i et abstrakt og ikke-begrænset rum." Noget lignende gælder for fotografiet. Også her bliver det konkrete til subjektets materiale. Den af formen inspirerede tanke befrier sig fra den og selvstændiggør sig, for endelig alligevel at vende tilbage til billedkonkretet. Vender tilbage, men på en anden måde. Det der først var en genstand og dens billede, bliver endelig til et tegn, i hvilket — ligesom i et symbols spejl — beskuerens dybeste selvbevidsthed afspejler sig.

*

Det elementære fotografis oprindelse skal søges i konstruktivismens, Bauhaus' og "Den ny saglighed"s og "f.64"-gruppens resultater. Dette fotografi har to grene — "konstruerende" og "direkte". Det "kontruerede" fotografi blev dyrket af Alexander Rodchenko, Lászo Moholy-Nágy og Albert Renger-Patzsch, det "direkte" fotografi først og fremmest af Edward Weston og hans søn Brett. Det første baserer sig hovedsageligt på kalkulation og intellekt, det andet på emotion og intuition. Konstruktivisternes søgen var drevet af glæden over at *opdage* nye formelle konstellationer — at strukturere og rytmisere dem. De puristiske verister var til gengæld motiveret af lysten til at *se* en hvilken som helst genstand på et fotografi blive fotografisk forstærket, og fremtræde med sit væsen. Animatører og elever fra skolen i Dessau, og tilhængere af "Neue Sachlichkeit" var først og fremmest interesseret i de tekniske produkter; amerikanske sensualister næsten udelukkende i naturens former. De første betragtede emnet teknisk, de andre intensiverede dets visualitet fotografisk. Deres værker, der fremstillede nye former af den synlige verden, mødtes i 1929 på en fælles udstilling, "Film und Foto" i Stuttgart. Først denne udstilling gav mulighed for sammenligning af den "objektive realisme" med den "poetiske realisme." Det kom altså til en direkte konfrontation mellem de forskellige kunstneriske ideologier og modsatrettede holdninger, afdækket gennem de konkrete værkers fremtræden.

Disse værker var nogle gange udtryk for trangen til opfindsomhed, og for en videnskabens og teknikkens kult, andre gange for humanistisk følsomhed og et kontemplativt forhold til naturen. Nogle var resultat af en reduceret, syntetisk betragtning af menneskets produkter, andre af en indtrængende analyse af de i naturen eksisterende former. De blev sat sammen på en udstilling, der havde ambitionen at præsentere de amerikanske og de europæiske kunstneres konvergente syn på genstandens rolle i fotografiet. På trods af forskellige forudsætninger, var denne konvergens klart synlig. På den måde blev udstillingen en apoteose over modsætningernes enhed. Det var der, den intellektuelle konstruktion af billedet blev forliget med intuitiv registrering af det erkendte objekt.

Symbiosen mellem de to holdninger har sin efterfølger i "fotografisk fotografi", der dyrkes af en gruppe unge kunstnere, for hvem Westons ord, "jeg prøver at nærme mig fotografiet, dette er mit ego" stadig er aktuelle. Jeg definerer dette fotografi som *elementært* — både hvad formen og indholdet angår. Det drejer sig altså om igen at prøve at finde svar på de for fotografiet basale spørgsmål. Og selv om spørgsmålene ikke har ændret sig, er reflektionen der ledsager fotografiet en anden. Mere end selve fotografiet, forstået som det maximalt objektive billede, der vidner om den viste genstands modellering, vedrører denne reflektion i dag det uafhængige billedes skabelsesproces, altså denne måde at "blive til" på, som i sin konsekvens fører til en fuldstændig autonomisering i forhold til genstanden.

Mange prøver, hver på sin måde, at overskride det veristiske bilede. En overskridelse der stræber mod abstraktion. Det forekommer enkelt, da ethvert hyperfotografi jo i en hvis forstand er urealistisk. Det er fordi, det først og fremmest retter opmærksomheden mod sin egen form. Sådan er det *elementære* fotografi også. Logisk og rationelt, rent og perfektionistisk, der appellerer gennem sin enkelhed, men også gennem sin poetiske harmoni. Det kræver kunstnerisk konsekvens, håndværksmæssig disciplin og opdagertrang — uundværlige egenskaber når man ved at fotografere det almene vil vise det "usynlige". Dette fotografi gør, ved at skabe en ny virkelighed selve billedet til sandhedskriterium. Dette fotografi, kunne man sige om: "Et fotografi, og hvor mange *fotografier!*". Ved at opstå i kunstnernes bevidsthed kan det være funktionelt i forhold til den af kunstneren individuelt forståede virkelighed - samtidigt objektivt og af ham selv skabende. Måske identificerer kunstneren samtidigt denne virkelighed med sin egen ideale vision af den ideale virkelighed.

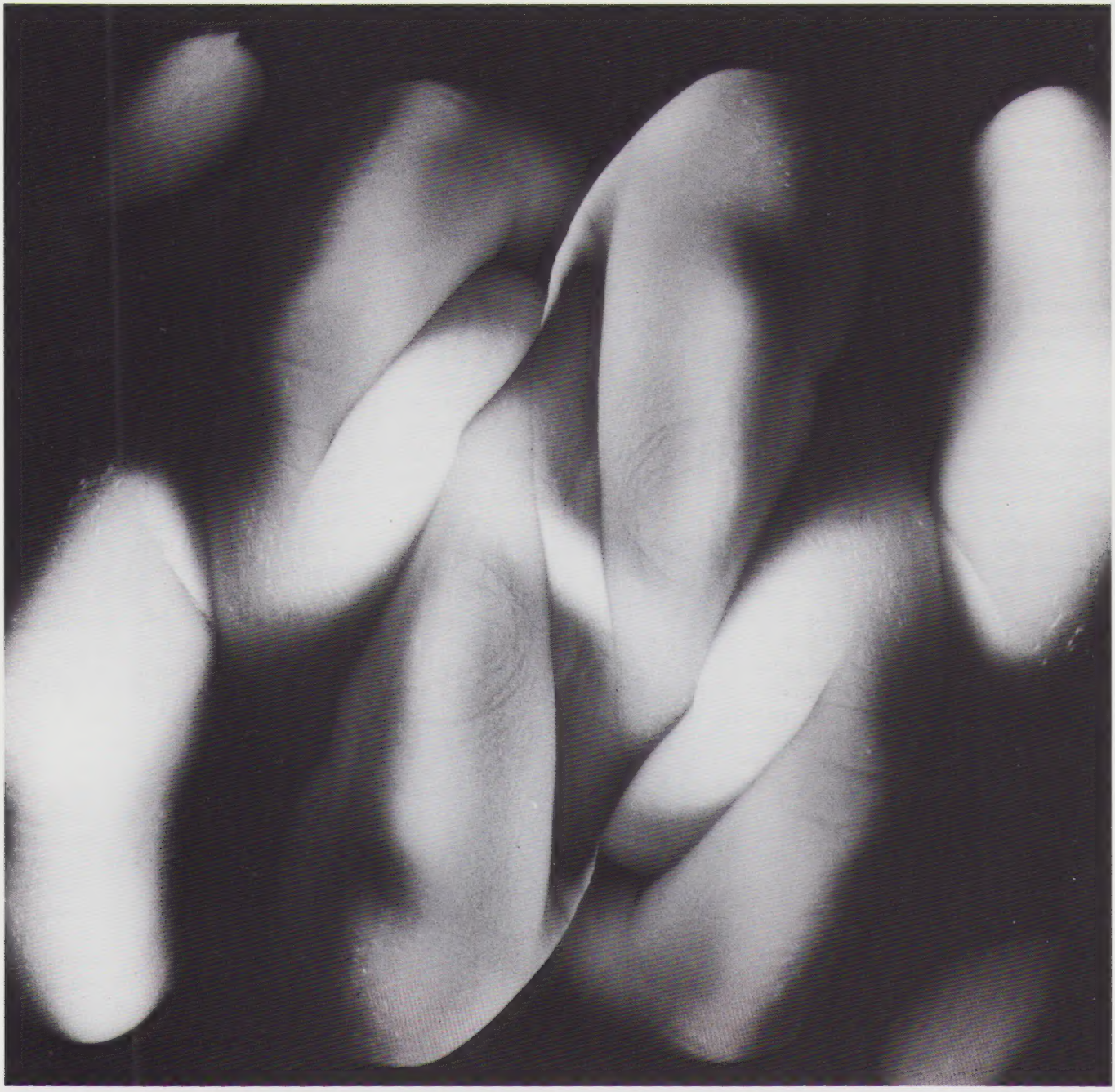
JERZY OLEK

STEFAN NITOSLAWSKI
FROM "OPENING OF THE HAND"

NOTER

1. Navnet på det 1. Forum "Foto-Medium-Art", der fandt sted d. 17/12 1977 i Fotografisk Galleri i Wroclaw.
2. Manifestet under dette navn har været publiceret i Galleri "GN"'s katalog i november 1978.
3. Fra det samme "Efter Fotografi"-manifest.

Teksten er skrevet i forbindelse med en udstilling afholdt i 1984.
Oversat og fordansket af Wojciech Laskowski og Henning Hansen.



ANDRZEJ LACHOWICZ "TOPOLOGIE NS" 1990
(PHOTOCANVAS)

Leszek Wesolowski
"Drawing I"

"WITHIN-PHOTOGRAPHY"

The role photography was originally meant to play — that of a reliable recorder of appearances and the visual relationships between objects — quickly became inadequate. By the second half of the 19th-century the tyranny of this model was limiting. Photography had become artistically self-conscious. Since then the idea of faithful representation has been supplanted more and more by the idea of photography's autonomy in a world freed of realism. This does not mean that photography is useless or less valuable in the detailed recording of facts and events. This documentary function will probably never become redundant. At the same time this very feature arouses tensions in the artistic field with its central quality of self-transcendence. Since *photography as art* is much less concerned with its own nature than with the nature of the artistic fields which it has entered into with great impact, it is constantly attempting to break down its own barriers.

The photographer's contacts with the fine arts have resulted in a range of interesting results such as are found in Pop Art and Hyperrealism. Now, after years of being exploited on all sides — as material, motif and medium — photography has once again returned to itself, to a situation where, in an orthodox way, what is important is the photography itself. Thus, a peculiar cycle of change has been completed. After all its brushes and flirtations with technology and art, photography is once again valuing what is peculiar to itself.

STEFAN NITOSLAWSKI
FROM "OPENING OF THE HAND"

An extensive theoretical self-examination was needed. The visual image was not capable of expressing everything photography had to say. It was becoming progressively more obvious to artists who chose to work in the medium that quite apart from functioning merely as a record of individual aspects of reality, photography also provided a means of encoding and conveying ideas. Soon, this authorial idea behind the photograph became its central purpose, overshadowing any informational value it might have. Seen creatively, *photography as photography* [1] has stopped "speaking," at least in the older sense of the word. It no longer makes statements, intending rather to stimulate thought. Things which have previously been accepted as obvious, have become the object of detailed analysis, even the reliability of the photographic representation of reality. The previous habit of looking *through photography* at the things it usually represented has given way to looking for *photography within*, in other words, photography looking within itself and allowing its own texture priority over the reality of which it is only a conventional outline. Narration is then inherent in the form. The content — the part of reality captured on film — is of no consequence, which means that in many ways it has become totally insignificant. *Within-photography* can also be termed post-photography [2]. Such an approach implies an external viewpoint — one from outside photography's boundaries which in itself questions the significance of those boundaries. It is the crossing of such boundaries which constitutes the most intriguing and rewarding aspects of any study, usually resulting in an expansion and redrawing of the frontiers. Normally this is done by artists, who, using theory, analyse their chosen object in great detail and draw authoritative conclusions, which constitute new steps in the theoretical self-awareness of a particular sphere of thought. This newly created whole becomes photography's new cognitive reality — a reality vastly different from the one that had once conditioned the popular image of this field of creation. A photographic image used to be an object external to the viewer. Nowadays, the viewer's consciousness has a decisive impact on the sense of the content of a shot. It has eventually been admitted that one sees what one knows only, though sometimes it appears to be even so much. This realization has been of enormous importance to the artists themselves. Ever since they first saw that the thought a photograph generates is encoded in its inner structure and particular constitution and that it is inherent in the specific quality of its existence, the artists then decided to revise their creative techniques. This resulted in photography recovering its sense of selfhood. The essence of the message a photograph conveys is now in the way in which reality is represented — the image has started to drift away from the model it was supposed to reflect. It has learned to speak for itself, so that it exists for and by itself now. When I first got fascinated by photography entangled with itself, I came to the conclusion that; those who deal with photography, who have chosen to express themselves through it, have made it their aim to unite the images-objects they were creating with the ideas they originated from. The union should be close enough to make the integration of object and idea so complete as to form a new, separate category, that of "visual forms." I also said that; "in the photo-medial stream of contemporary art the point is usually not in obtaining a definite picture of a situation or object but in the continuous search for the new ways in which the camera can re-shape our visual habits." I believed that; "the art of photography has entered its post-photographic period in which the shots resulting from the versatile systematic enquiries and structural analyses of photo-medial materials shall now become but a basis for the nascent superstructure." [3] By superstructure, I meant the extensive theoretical self-examination of photography as art or, more generally, "philosophy after art."

The next year's artistic practice proved that photography as conceptual art cannot minimalize form interminably, especially since it was being continually dominated by the idea. Such a redistribution of emphases must have some ultimate limits if art is to remain art and not be reduced to illustrating certain philosophical theses. There was only one way out. After the time when photographers limited themselves to the concept itself (most often in the form of schematic design), there came the era of a full rehabilitation of skills and techniques, now considered to be inalienable values in their own right. Luckily, the mistake of sterile technical perfectionism has been avoided. The new artefacts still abound in meanings, yet of a slightly modified quality. Their essence is now in the visual intensity of a photograph, usually referring to its photographic uniqueness. It is clear that a generation has chosen *photography about photography*, without relinquishing all the possibilities it offers as a medium. It is not their desire to register and communicate their own thoughts about the world. They use photography to comment on itself. How can one name this new current then? Autothematism? Metaphotography? New photographic formalism? Or perhaps a new formula of medialism? It is still too early to find an explicit answer to the problem. The period of a most fundamental questioning about the nature and essence of photography, about the peculiarity and wonder of that phenomenon, is not over. It is a time of elementarism. This is the term I find most adequate for describing what I'd like to advocate in art at large and photography in particular. The term suggests art consisting of the simplest elements. Art as almost ascetic in form, yet, in spite of the modesty of its means of expression, would be visually refined and ideologically rich. Unlike analytical elementarism, characteristic of photo-medial art, *within-photography* inclines towards contemplative elementarism. In this way, rational inquisitiveness has been replaced by an almost meditative concentration on the object of interest, further leading to a new perception of the morphological and self-referential identity of a photographic image.

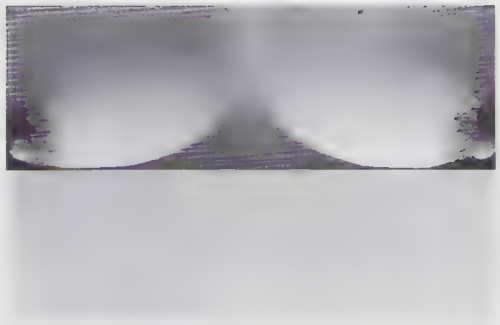
*

There is a desire for a deeper insight into the essence of things. It is a truly overpowering drive, independent of the belief that photography is unable to present the nature of things but only the forms in which this nature manifests itself. Those forms, though, reduced to two dimensions on the plane of the film or paper, turn out to be a synthetic image of objective reality, of "Sachlichkeit."

The phenomenon had already been noticed in painting by Piet Mondrian. In 1919-20, he writes as follows:

"One look around will convince everybody that natural forms, natural spatiality or otherwise corporality of things gives us a purely materialistic vision of things, while their two-dimensional images disclose the inside itself."

And further:"Should we always try to follow nature in our attempts to reach the conscious contemplation of peace? We should not, we should try to look *through it*, to see deeper, to obtain a deeper abstract and universal vision. Only then, the



ZBIGNIEW DLUBAK
"ASYMETRIA 338A" 1989

ZBIGNIEW DLUBAK
"ASYMETRIA 333A" 1989

externality shall become what it really is, a mirror of truth. In order to do this we must free ourselves from our devotion to what is external."

He concludes as follows: "Yes, nature (the externality of things) leads us on to achieve the consciousness of our own existence (the very internality of things). It is the same in art. It's neither human sensitivity nor individual thought, it's nature which is responsible for the purification of thought and the permanence of the aesthetic means of expression in painting. Nature leads us on to the contemplation of what is universal."

While relating these words to photography, we must remember that it is a special form of registering nature. Thus, in order to fully perceive the essence of its pictoriality, its abstract nature, one must look, not through photography, but into photography: within-photography. Only then is one able to see the truth about it, with its only criterion: the image. An image in its internal tenacity and universal unity; an image whose metamorphosis may turn out to be like the undisturbed surface of the lake of the mind, a perfect mirror reflecting our consciousness, itself reflected in iconography. While looking at pictures we see ourselves...

We are wrong to believe Cortazar's words: "when we look at a photograph, our eyes are exactly where the shutter had been and thus they reproduce the camera's image." What we really see is the form, free of image — abstract form focusing our attention and sometimes turning into an object of contemplation. After all, "we see form as separate from

Piotr Komorowski
"South Boston" 1991

Wiktor Nowotka. 1990
(pinhole camera)

Wiktor Nowotka. 1990
(pinhole camera)

image, we experience it outside the image" as Wladyslaw Strzeminski points out in his manifesto, "Unism in Painting" (1928). One has to realize that this, "visual experiencing of form", takes place in, "a sphere detached and unlimited, in abstract and unlimitable space." The same with photography. Here too, the concrete becomes the subject's material. Though, inspired by form, it detaches itself and becomes autonomous, only to return in the end to the visual, pictorial concrete. It returns, but changed. What had been the object and its image has now become a sign in which the viewer's deepest self-consciousness shall be reflected as in the mirror of a symbol.

The antecedents of elementary photography can be traced back to constructivism, the Bauhaus, the "New Objectivity" and the achievements of the "f/64" group. It has two sources: "Constructivism" and "Direct" photography. "Constructivist" photography is linked to Aleksander Rodtchenko, László Moholy-Nágy, and Albert Renger-Patzsch. "Direct" photography is represented by Edward Weston and his son Brett. The former was based mostly on calculation and intellect while the latter depended on emotion and intuition. The joy of discovering new formal patterns and of imposing rhythm and structure were the motors of constructivist exploration. The puristic verists were propelled by a craving to investigate the presentation of objects in photographs in an attempt to convey their true nature, or even to amplify the nature of such objects.

The animators and followers of the Dessau school as well as the supporters of "Neue Sachlichkeit" were first, fascinated by the products of varied technological processes. The American sensualists concerned themselves almost solely with the shapes of nature. The former approached their theme with technological precision while the latter intensified the visual aspects through photography. The works of both "schools" could be seen side by side in 1929 at the "Film und Foto" exhibition in Stuttgart. Only then was one able to compare "objective realism" on one side and "poetic realism" on the other. Thus, a direct confrontation of the two distinct artistic ideologies was at last possible, their differences clearly visible in fine examples by leading practitioners of each "school."

The works betrayed alternately, a drive towards inventiveness and admiration for technology and science, and, a truly humanist sensitivity and contemplative approach to nature. Some resulted from a reductive, synthetic treatment of human civilization, while others manifested a truly conscientious study of forms eternally existing in nature. The exhibition, in its attempt to present the overlapping views of European and American artists on the role of the object in photography, has actually combined the two currents. In spite of the different assumptions manifest in the individual pieces, the convergence was easily noticeable. The exhibition became an apotheosis of the principle of the unity of contrasts. The intellectual construction of an image and the intuitive registration of an object have finally been reconciled. This symbiosis has been developing and takes the form of "photographic photography" practiced by a group of young artists for whom Weston's following statement still remains valid: "I am trying to approach photography and that is my ego." I call this *photography elementary* in both form and content. The problems it poses are, after all, absolutely elementary. Although the very problems remain the same, the theoretical thought connected with photography is of a new type. Instead of concentrating on photography itself (seen as an objective image, impassively giving evidence about the presented object) it now tackles the problem of creating an independent image. It discusses such ways of "making" which lead to complete autonomy from the object.

Many artists are trying to surpass veristic presentation in order to reach abstraction. This may seem fairly easy — after all, hyper-photography is in some ways nonrealistic. It draws attention to its own form. It is the same with *elementary photography*. It is logical, rational, pure and perfectionist, captivating by its simplicity and poetic harmony. It demands artistic consistency, skill and self- discipline. It demands an explorer's passion and inventiveness, indispensible always when one wants to show the "invisible" in common, everyday occurences. This kind of photography, by creating its own new reality, sets up the image as the criterion of the truth. It makes one say: one photograph and yet so much photography! Being born in the artist's consciousness, it sometimes happens to be functional to what he sees as reality, a phenomenon both existing objectively and continually created by an individual. Perhaps an artist identifies it with his own ideal vision of the very reality.

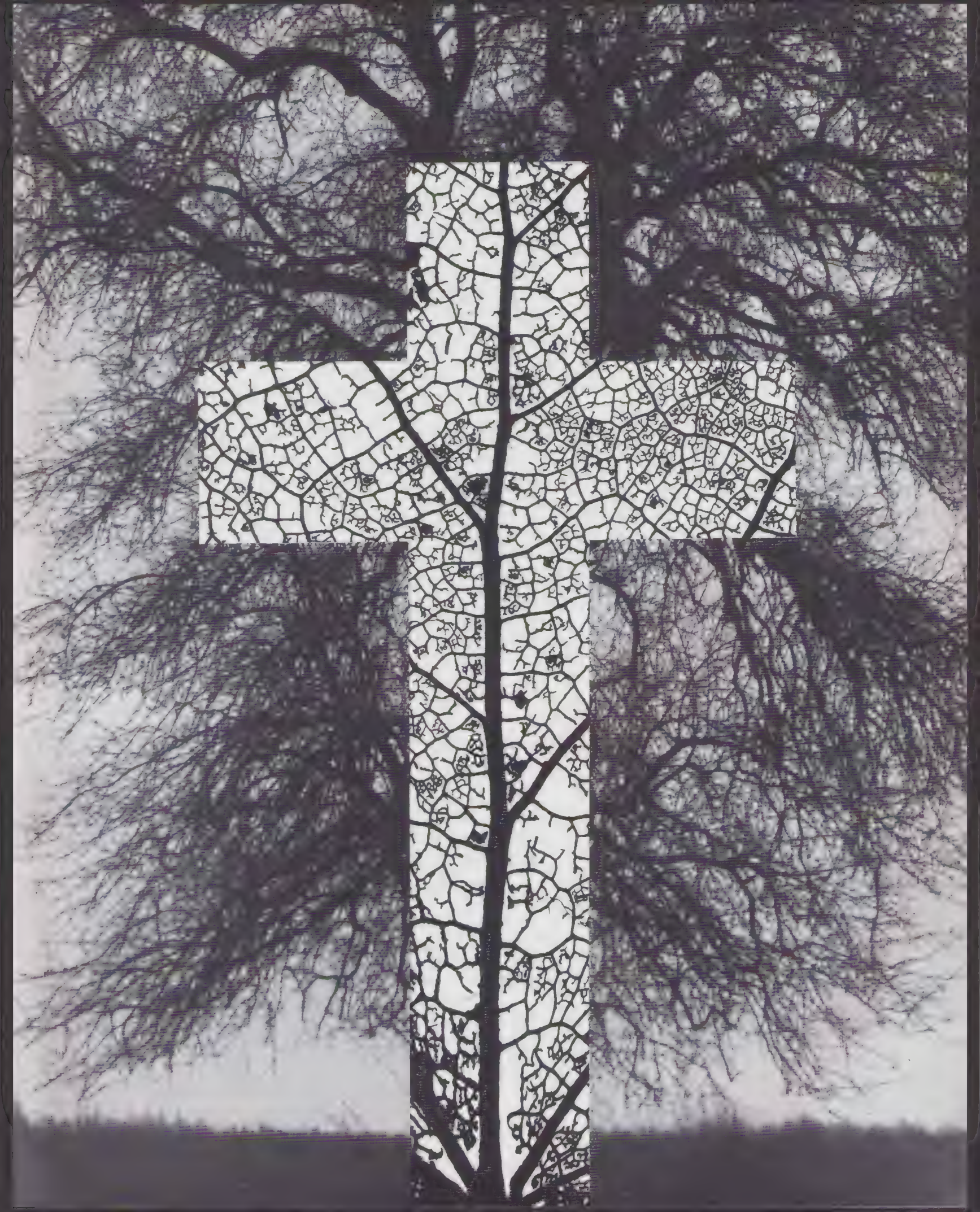
JERZY OLEK

NOTER

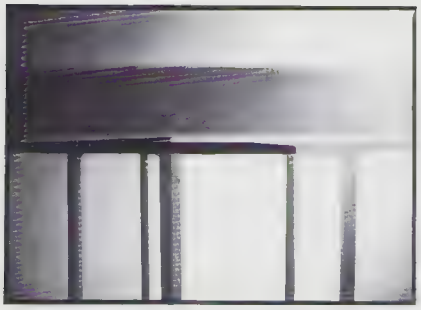
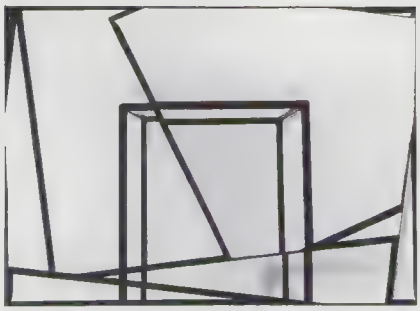
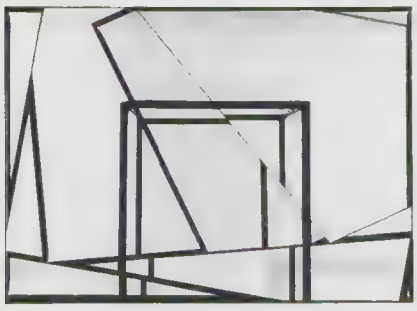
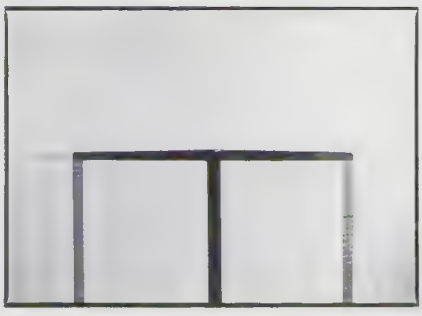
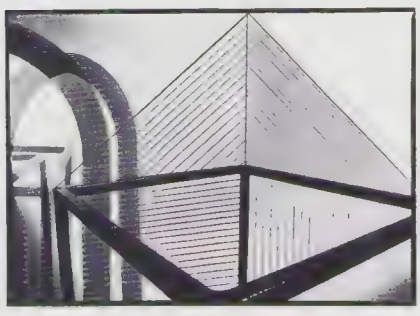
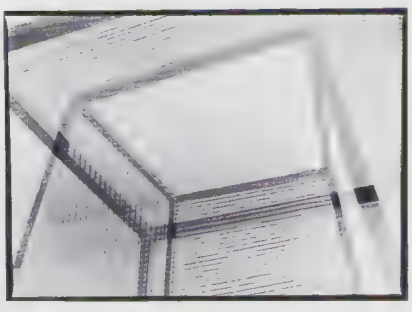
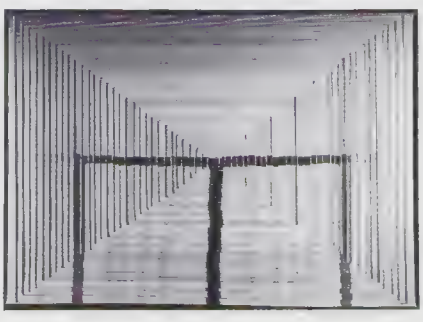
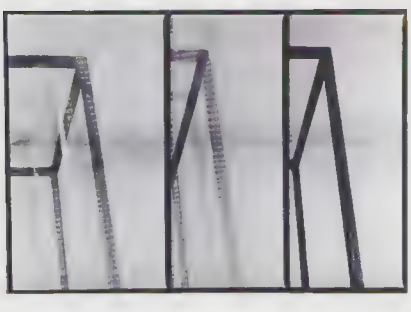
1. The first forum "Foto-Medium-Art" forum was held on December 17th in the Wroclaw "Photography Gallery"
2. A manifesto titled "Post-photography" has been published in a cataloque by the "GN" Gallery, November1978.
3. From the same "Post photography manifest"

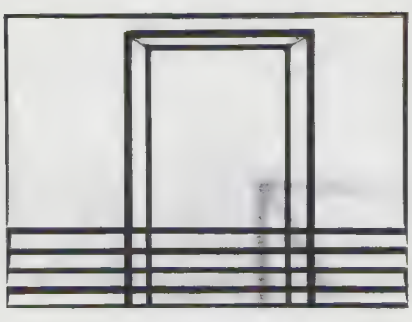
The text was written and originally published in connection with an exhibition in 1984. Its English translation has been adapted by Stuart Alexander.

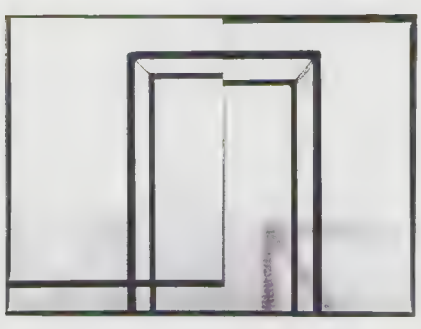
ANDRZEJ ROZYCKI
FROM "THE TREE OF KNOWLEDGE", 1990



Izabella Gustowska "Presence III" 1992
(dream-installation, detail)





Jerzy Olek
"Dimensionless of illusion"

NATALIA LL "CAPUT MORTUUM" 1990
(PHOTOCANVAS/ACRYL)

ANDRZEJ LACHOWICZ

Born in 1939. Studied at the State High School of Fine Arts in Wroclaw, 1961-65. Active in the fields of painting, photography, graphic art, drawing, film and video. Artistic director of the Permafo Gallery in Wroclaw, 1970-81. Commissioner of the 5th International Triennale of Drawing in Wroclaw since 1989.

NATALIA LL

Born in 1937. Studied at the State High School of Fine Arts in Wroclaw. Active in painting, drawing, photography, performance, film and video. A co-founder of the Permafo Gallery in Wroclaw. Participant in the international feminist art movement.

JERZY OLÉK

Born in 1943. His interests focus on art, especially photography. Active as an artist, theoretician, animator of artistic manifestation, collector, and as artistic director of the Foto-Medium-Art Gallery in Wroclaw.

STEFAN WOJNECKI

Born in 1929. Diploma in physics at A. Mickiewicz University in Poznań. Chairman of the Polish Artist Photographers' Association. Theoretician of art and professor at the State Higher School of Fine Arts in Poznan. Dean of the Department of Painting, Graphics and Sculpture.

PIOTR KOMOROWSKI

Born in 1955.

IZABELLA GUSTOWSKA

Born in 1948. Studied at the State High School of Fine Arts in Poznan, 1967-72. Has worked since 1972 at the State High School of Fine Arts, Chair of Drawing. Runs the ON Gallery since 1979. Practices graphic art, painting, installation and performance. Has been working on the *Sny* cycle since 1990.

STEFAN NITOSLAWSKI

Born in 1960. Graduated in 1992 from the Polish National Film School. Graduated in 1984 from the Department of Geography, McGill University, Canada. Has explored various photographic camera-less techniques for half a decade.

WIKTOR NOWOTKA

Born in 1948. Member of the WTF (Warsaw Photographic Society) and of the ZPAF (Union of Polish Art Photographers). Has explored various photographic phenomena, including pinhole camera.

ZBIGNIEW DLUBAK

Born in 1921. Active as a painter, photographer and theoretician of art. In the late 60's and early 70's, he was the editor-in-chief of the monthly "Fotografia". Lectured at the Film High School in Lodz and the State School of Fine Arts in Lodz for many years. Has been associated with the Permafo Gallery and with the Foto-Medium-Art Gallery in Wroclaw. Lives near Paris, France.

ANDRZEJ RÓZYCKI

Born in 1942. Studied at the Institute of Conservation of Art in Torun during 1960-66, later entered a program for film directors in Lodz (1969-75). Has been working with photography since 1961, and was an active member of the photo group "Zero 61" in Torun, and later of the "Film-Form Workshop" in Lodz. Has made many documentary films relating to Polish culture and ethnography.

LESZEK WESOLOWSKI

Born in 1965. Currently studies photography at the Academy of Fine Arts in Poznan.

PHOTOGRAPHY MAGAZINES

A LIMITED VIEW

BY ANTHONY GEORGIEFF

The very definition of a photography magazine is opaque simply because it is impossible to imagine a modern-day printed publication which does not use images arrived at through some kind of a photographic process. For the purposes of this article, it will not be sufficient to limit the definition to publications ABOUT photography either. There are many European/North American artistic/scientific /philosophical magazines/newspapers/newsletters which do not necessarily deal with specific photographic problems but which nevertheless run material that many who think of themselves as practicioners of photography find relevant to their activities. It may be helpful, therefore, to think of the photographic press as a reflection of the state of photography itself: it is volatile, it is multi-faceted, it comes and goes, it is dependent on current attitudes to culture, on the economic climate, on the initiative and enthusiasm of the individuals who produce it.

Magazines are the most flexible and accessible form of information about photography. Over photography books, they have several indisputable advantages: they are cheaper, they take a shorter time to produce — and therefore are more up-to-date — they usually use a variety of sources and do not necessarily adhere to a particular theme. On the other hand, books are books: they are "coffetable-able", are usually of a better printing quality, and most importantly, have a much longer life. Unless in the hands of a collector, a photography magazine is dead when the next issue comes, although — because things in photography do not change as rapidly as things in, say, politics — not as dead as a newspaper or a radio-broadcast. Or, as an exhibition when it's over.

Looking at older magazines is perhaps the best way to analyse the development of the medium, comparing current magazines from different publishers or from different countries is the best way to analyse the "state of affairs" internationally.

It is impossible to arrive at an accurate figure of how many photography magazines there are in the different countries. According to the "European Photography Guide", the German- published English-language directory (Kurt-Schumacher-Weg 18A, W-3400 Göttingen — currently in its fourth edition), there are about 300 photography magazines in Europe alone. The EPG is a trustworthy publication although the figure can be disputed for reasons mentioned above: what is the criterion against which a photography magazine is defined, how can one be sure new ones are not appearing right now, and old ones are not closing down at the same time.

With EPG in hand, and with a network of "photo" friends, we approached about 100 magazines throughout Europe and North America asking them to provide us with sample copies of their publications and a statement of what their policies are. About 70% replied, and what follows is by no means an exhaustive attempt to describe the current photography scene as reflected/defined by magazines — it is rather an analysis of the predominant tendencies in magazine production, a look at their problems, an attempt to position them within the context of contemporary media.

First of all, it should be noted that photography magazines, with several notable exceptions, usually do not last too long. Typically, they run on a very tight budget — which is getting even tighter in these recessive times — and their staff is shrunk, in some cases, to just one person.

In terms of financing, which broadly reads independence,

two distinct categories of magazines appear: those which are out to make money — they include a lot of ads and competition amongst them is strong, and those which are partly funded through a non-profit cultural organisation, a "charity" with "ideal" aims (as is the case with KATALOG).

In various forms the former proliferate throughout the world. "Popular Photography" (USA), "Darkroom Photography", "PracticalPhotography", "People in Camera" (UK), "Diorama" (Spain), "Photo" (France), "Amateur fotografie" (Germany) and many, many others can be bought at train stations, airports, newsstands in Paris, Milan and London. With variations they are directed to what can arbitrarily be described as the "photo amateur". Typically, they are stuffed with technical information, camera tests, practical tips on what to do if your developer turns old, etc. Some of them are clearly meant for the "beginner", others are of a more professional bias. A good number of them are produced by a large agency which does many other publications as well. Britain's "Photography", for instance, is done by Argus Specialist Publications (Argus House, Boundary Way, GB-HP2 7ST Hemel Hempstead) which publishes periodicals on gardening, hifis, videos, aeronautics etc; not dissimilar is the case with Denmark's "Foto, film og video". America's "Popular Photography" is practically a yellow-pages book with endless lists of shop bargains and only a limited number of articles which typically begin somewhere in the middle of the mag and continue laced through the labyrinthine commercial small print near the back where they conclude.

As a rule, such publications reflect, on a variety of levels, the technical development of photography. They are the fastest to react to market changes: with the onslaught of home video and computer technology, many of them have either transformed completely into video dominated periodicals or at least pay due tribute to what people use most to make records of their babies and grandparents.

UK's "British Journal of Photography" (186 Temple Chambers, Temple Avenue, London EC4Y ODT), reputedly the oldest photography magazine in the world, and perhaps the only one that comes on a weekly basis, offers material clearly directed at a professional audience. The BJP is also rare in that it runs a photography job offer section. Noteworthy of mention here is Holland's "P/F Professionele Fotografie" (Platinastraat 52, NL-2718 RZ Zoetermeer).

A much smaller sector of the photographic press is directed at the artistic, aesthetic and philosophical meanings of photography. The main problem with analysing what is happening in Europe in that respect is language. Few of these magazines are produced in more than one language and unless one is fluent in at least the major European languages, one can only deduct what kind of texts accompany the pictures. Unless you are fluent in Finnish you can hardly enjoy "Valokuva" (Korkeavuorenkatu 2 b F 72, SF- 001 40 Helsinki) and "Image" (Uudenmaankatu 29 B 50, SF-00 120 Helsinki) though both appear to be serious magazines with excellent pictorial material.

Trying to conclude from the fact that whoever reads this already has some affinity towards the magazine it appears in, one can say there are about ten European and five American magazines that may be of particular interest to an audience of that character.

Sweden's "Index", formerly "Bildtidningen" (P. O. Box 15 152, S-104 65 Stockholm), Austria's "Camera Austria" (Forum Stadtpark, Stadtpark 1, A-8010 Graz), Holland's "Perspektief" (St. Jobsweg 30, NL-3024 EJ Rotterdam), Belgium's "Clichés" (36 rue du Houblon, B-1000 Brussels), Germany's "European Photography" (Kurt-Schumacher-weg 18A, W-34000 Gottingen), France's "Camera International" (51 rue de l'Amiral Mouchez, F-75013 Paris) and "Zoom" (11 rue de Wattignies, F-75012 Paris), Switzerland's "Sepia" (L'oeil ouvert sa, case postale 7, CH-1312 Eclepens) and "Graphis" (Dufourstrasse 107, CH-8008 Zurich), and, of course, Denmark's "Katalog", are among the European photography magazines that are either bilingual (most often the local tongue plus English) or, in the case of "Zoom" and "Camera International", have different language editions. With the exception of "Zoom", which runs a lot of advertising photography and thus can sometimes be confused with "Vogue", and the Swiss "Graphis" whose main concern is the potential of photography as an applied art, all the others are more or less aimed at expounding on photography as a part of current culture. "Camera Austria", for instance, runs lengthy articles from the annual Graz symposium on photography, and so does Holland's "Perspektief", from the Rotterdam biennial. Both publications are important in terms of photographic theory. As is Sweden's "Index" which only recently became bilingual. As is Germany's "Fotogeschichte" (Museum Ludwig, Bischofsgartenstrasse 1, W-5000 Cologne 1) which, unfortunately for the non-German reader, comes only in German and has few pictures.

Several other European magazines must also be mentioned here: "Photo Vision", P. O. Box 164, 41 710 Utrera, Sevilla, Spain; "La Recherche Photographique", 35 rue de la Boëtie, F-75008, Paris; "Contretype", 1 avenue de la Jonction, B-1060 Brussels; "Les Cahiers de la Photographie", Lascledes, Brax, F-473 10 Laplume; "Photo Reporter", 2 rue des Italiens, F-75 440 Paris.

"Graphis" in Zürich and New York do an international annual reference book called "Graphis Photo". This is an useful publication for the design/advertising oriented photographer who wants to explore the international market. When it comes to job opportunities for photographers and artists using photography, it is surprising to note the very limited scope of information available through magazines, as opposed to, for instance, the people who sell cameras. Most respectable publications, including the ones mentioned above, do a section of available grants, awards and competitions, but very few speak about actual job slots. UK's "Artists' Newsletter" (P. O. Box 23, Sunderland SR4 6DG) with its exhaustive list of oppportunities is the exception rather than the rule. Its range circumscribes Britain mainly and it is suprising that there isn't anything similar to it in post-Maastricht Europe.

The British, being lucky enough to speak the same language as the Americans, are being understood in most places in Europe. What strikes one about the British photography magazines is their strong political inclination. "Creative Camera" (Sadler's Well, Rosebury Avenue, London EC1R 4TN), "Ten.8" (9 Key Hill Drive, Hockley Birmingham B18 5NY) and, to a lesser extent, "Portfolio" (43 Candlemaker Row, Edinburgh EH1 2QB, Scotland) are all "issue-oriented" on an overtly larger scale than their continental counterparts.

Magazines in Eastern Europe have undergone as many transformations as has the political system that bred them. We got some pathetic copies of "Fotografie" and "Fotokino magazin" from Leipzig, both of which are now as non-existent as the Wartburgs and Trabies, but, unlike them, haven't been bought by Volkswagen. The predicament of East European and former USSR photography magazines is in that formerly, they were censored and subsidised, now they are uncensored and unsubsidised. Attempts to create some kind of market economy in the region has forced most of them to close or radically redefine themselves. It remains to be seen, with the exception of the Visehrad trio where "Revue fotografie" and "Ceska and Slovenska Fotografie" (both at Vinohradska 46, 120 41 Praha 2), "6x9", c/o ul. Zwierzyniecka 1/76, PL-00719 Warszawa, "Exit", Rynek St. Myaste 2, PL-00272 Warszawa, "Magazyn Artystyczny", ul. Wiolinowa 14, PL-02789 Warszawa, and "Fotomuveszet", Bathory ut. 10, H-1054 Budapest V, any substantial artistic publication that may be of interest to the Western photography-oriented public will appear in the foreseeable future.

In America, "Aperture" in New York (20 E 23rd St, NY, NY 10 010) seems to be the leading photographic periodical. Aperture Inc. is also a major book-publisher doing high-quality hardbacks on a variety of photographic themes. The magazine, as the other European/American publications of a similar format, is a quarterly. "Exposure" is a major critical organ of the Society for Photographic Education (Box 1651, FDR Post Office, New York, NY 10150). "Image" (900 East Avenue, Rochester, NY 14 607), published by the International Museum of Photography at George Eastman House, is more history oriented. "Pinhole Journal" is a specialized periodical published by Pinhole Resource (Star Route 15, Box 1655, San Lorenzo, NM 88057). "Afterimage" is published by The Visual Studies Workshop, 31 Prince St., Rochester, NY 14607, and it runs a job offer section as well as theoretical accounts and ongoing debates. "Views" compares well with "Afterimage" (Views, Photographic Resource Center, Boston University, 602 Commonwealth Ave., Boston, MA 02215). "Photo Metro" coming out of San Francisco is a FREE tabloid-size magazine (17 Tehama Street, San Francisco, CA 94105). In the same town you will find "San Francisco Camerawork Quarterly" (Camerawork, 70 12th street, San Francisco 94103).

KUNSTHALLEN
BRANDTS KLÆDEFABRIK

— 21/3	**JORN I ODENSE** Asger Jorns grafiske værker
— 25/4	**DEN BLÅ RÆV** Sanseudstilling for børn arrangeret af Leif Sylvester Petersen
27/3 — 13/6	**SPEJLBILLEDER** 80 nulevende, danske kunstneres selvportrætter
3/4 — 2/5	**HENNING LARSEN** Om en af de største danske arkitekter
8/5 — 13/6	**BJARNE v. H. H. SOLBERG** Spændende, dansk installationskunstner
14/5 — 13/6	**BORNHOLMERMALERNE** Med bl.a. Karl Isakson, Edward Weie, Oluf Høst og Olaf Rude

Two small-sized NYC newsletters seem to be unique in their field: "The Linked Ring Letter" is about opportunities for artistic photographers and "The Photograph Collector" (both can be reached at the Photographic Arts Center Ltd, 163 Amsterdam Avenue, #201, NY, NY 10 023) has a self-explanatory title.

In Canada, also hit by the recession, "Blackflash" (c/o The Photographer's Gallery, 12-23 East Street, Saskatoon S7K OH5) is reputedly the only non-commercial photography magazine.

As is the case with any article that has to be confined to a certain length, the above is both a non-exhaustive and subjective review of the current photographic press. It has been compiled according to the self-limitations set at its beginning. KATALOG is interested in fostering contacts with all serious publications on photography throughout the world and will be very glad indeed to hear from readers who have come across such publications in any country as well as from those who would like to come up with a suggestion or an objection to the content of this review.

Anthony Georgieff

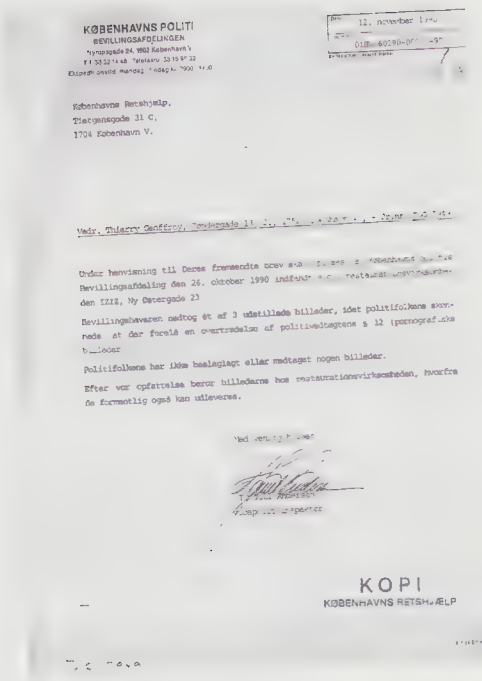
"Wilson Lincoln" / Roskildefestivalen. 1990.
Foto: Colonel

Der er efterhånden gået et par år, siden den i Paris og København virksomme, franske konceptkunstner, "Colonel" sidst optrådte i KATALOG. En anden mindeværdig episode indtraf nogenlunde samtidig for denne fotograf, nemlig en beslaglæggelse af hans udstillede værker for overtrædelse af pornografiloven. De var udstillet i efteråret 1990 på den daværende Iziz Dansebar i det indre København, lige oven på og i forbindelse med Café Zeze som i firserne var en af de caféer i byen, der konsekvent præsenterede fotokunst. Hvorfor så ikke ovenpå i diskoteket, tænkte man måske, og indbød "Colonel" til at udstille. Men allerede på ferniseringsnatten indledtes det anstød mod ytringsfriheden og den personlige ejendom, som politiet og diskotekets ejere i skøn forening iværksatte.

Kl. 2.45 fjernede bevillingspolitiet 3 værker fra udstillingen. Troede kunstneren. Det fik han nemlig at vide af stedets bestyrer, som udstedte en skriftlig erklæring til Colonel om at politiet "kom ind tors. d. 25/10 -90 og fjernede 3 udstillede

A couple of years have passed since the Paris-and-Copenhagen-active conceptual artist "Colonel" last cavorted in KATALOG. At about the same time, another memorable episode was inscribed in the annals of this French photographer: Colonel's publicly exhibited works were confiscated, allegedly in violation of Denmark's pornography law. They were shown in autumn 1990 in Copenhagen, at what was then the Iziz Dansebar, a diskotek a floor above, and affiliated with, Café Zeze, which in the '80s was one of those old town cafés that consistently exhibited photography. "Why not, then, upstairs in the diskotek?" management may have asked themselves, and invited Colonel to exhibit. But already on opening night, October 24, the forays on the artist's freedom of expression and personal property commenced. The police and the diskotek owners, in sweetheart association, jumped to their duty.

At 2:45 A.M. next morning, the licensing police removed three works from the show. The artist thought. That was the



KØBENHAVNS POLITI
BEVILLINGSAFDELINGEN
Nyrnpsgade 24, 1902 København V
T 1 33 32 14 48 Telefaxnr 33 15 97 32
Ekspeditionstid mandag fredag kl. 1900 11.00

12. november 1990

Københavns Retshjælp,
Tietgensgade 31 C,
1704 København V.

Vedr. Thierry Geoffroy, Tøndergade 13, 2., 1751 ...

Under henvisning til Deres fremsendte brev ... Bevillingsafdeling den 26. oktober 1990 indfandt ... den IZIZ, Ny Østergade 23

Bevillingshaveren nedtog ét af 3 udstillede billeder, idet politifolkene skønnede at der forelå en overtrædelse af politivedtægtens § 12 (pornografiske billeder

Politifolkene har ikke beslaglagt eller medtaget nogen billeder.

Efter vor opfattelse beror billederne hos restaurationsvirksomheden, hvorfra de formentlig også kan udleveres.

Med venlig hilsen

Vicepolitiinspektør

KOPI
KØBENHAVNS RETSHJÆLP

vinduet

side 36 torsdag 1 november 1990

EKSTRA BLADET BESLAGLAGT

Bevillingspolitiet fjernede fredag morgen den 26.10 kl. 2.45 tre kunstværker udstillet af den franske fotograf og koncept-kunstner Colonel fra Izis Dansebar i København

NÅR TURISTER ELSKER

■ § 11. Råben med varer på en gade er forbudt før kl 7 og efter den for forretninger almindeligt gældende lukketid(14) og må ikke finde sted i forbindelse med salg fra stadeplads, eller hvor det er til ulempe for hospitaler, skoler eller lignende.
■ § 12. På eller ud til gader eller andre steder, hvortil der er almindelig adgang, må opsætning eller ombæring af plakater(15) eller udstilling, forhandling eller uddeling af skrifter eller billeder ikke finde sted, når det er egnet til at forstyrre den offentlige orden, eller når plakaterne, skrifterne eller billederne er af fornærmelig karakter. Det samme gælder opsætning eller ombæring af plakater eller udstilling eller uddeling af skrifter eller billeder, når plakaterne, skrifterne eller billederne er af anstødelig karakter.(16)
□ Stk 2. Uddeling af skrifter eller billeder på de i stk 1 nævnte steder, der alene sker som reklame for erhvervsinteresser, er forbudt.(17) Politiet kan forbyde ombæring af plakater, der alene sker i sådant øjemed.
□ Stk 3. - - -(18)
■ § 13. Øvelsesflyvning, konkurrenceflyvning, kunstflyvning eller

billeder fra IZIZ Dansebar Kl. 2.45 p.g.a. pornografisk tilsnit i motiverne". Nogen kvittering, begrundelse eller kendelse havde politiet ikke selv efterladt på stedet: pustet i nakken om stedets bevillingsstatus er nok i den slags situationer.

Det var selvfølgelig ikke nok for kunstneren, som med Retshjælpens bistand henvendte sig til politiet for at få udleveret værkerne — helst sammen med en redegørelse for hvilken hjemmel politiet havde til at agere overfor billederne. Svaret fra vicepolitiinspektør Juul Andersen angiver, at det kort og godt er "politivedtægtens §12 (pornografiske billeder)" der er overtrådt. Videre siger brevet, at politiet slet ikke beslaglagde billederne, men at det var bevillingshaveren selv der "nedtog ét af de 3 udstillede billeder". Det var jo en helt anden snak.

message he got from the café manager, who issued a written declaration to Colonel stating that the police "came in Thursday, 25/10-90 and removed 3 exhibited pictures from IZIZ Dansebar (at) 2.45 hours on the basis of pornographic shapes in the motifs." No form of receipt, justification, or court order did the police leave on the premises: an eyebrow gently lifted over the establishment's liquor license is usually enough in situations of this nature.

It was, of course, not enough for the artist, who with support from the Legal Aid Society, applied to the police for the return of his works — preferably along with a clarification of which long arm of the law had been offended by the pictures. The reply, from Deputy Assistant Commissioner Juul Andersen, stated curtly that "Police Regulation §12 (pornographic pictures)" was violated. The letter went on to say that the police never confiscated the pictures, but that it was the licensee himself who "took down one of the 3 exhibited pictures." This threw a whole new light on the case.

The Copenhagen Police decided that the paragraphs and circumstances could tolerate a couple of more words along the way concerning the pictures in question. Therefore, shortly before Christmas, came a more detailed letter in which it was acknowledged that two of the pictures were judged objectionable by the police at the scene, while "the restaurant manager took down the third picture at his own volition, inasmuch as the picture could be on the borderline of the objectionable." All the while, the police maintained that none of the three pictures was removed by the police.

Københavns Politi syntes, at paragrafferne og handlingen kunne tåle et par ord mere med på vejen i forhold til de aktuelle billeder. Derfor fulgte et uddybende brev kort før jul, hvor det bekendtgjordes at 2 af billederne blev bedømt som anstødelige af politiet på stedet, mens "det tredje billed nedtog restaurationens inspektør af egen drift, idet billedet kunne være på kanten af det anstødelige". Samtidig fastslår politiet, at ingen af de 3 billeder blev fjernet af politiet.

På dette tidspunkt havde Colonel via Retshjælpen allerede henvendt sig formelt til IZIZ og bedt om en kommentar til dette, og udbedt sig billederne returneret — med trussel om evt. erstatning. Herfra kom så svaret fra stedets ejer, Kim Faber, at "Jeg skal bekræfte, at vores inspektør, på bevillingspolitiets forlangende nedtog to udrevne avissider, og at vi i givet fald vil være behjælpelig med at fremskaffe førnævnte avissider, der så vidt jeg er orienteret stammer fra et ca. et år gammelt Ekstrablad". Det var den fjerde antagelse om, hvad og hvor meget det egentlig var der blev fjernet, og af hvem. Nok er konceptkunsten en flydende sag, men efter årsskiftet beskrev og præciserede Retshjælpen og Colonel det — stadig — bortkomne materiale således:

1. *Work on Media* signeret side af Ekstrabladet.
2. Billede nr. 3 fra serien *One of Goodie's girlfriends.*
3. Billede nr. 4 fra serien *One of Goodie's girlfriends.*

... og opgjorde disses samlede værdi som originalkunstværker til 110.000 danske kroner. Det blev fremsendt som erstatningskrav for to år siden til Iziz, som naturligvis reagerede officielt med larmende tavshed — men dog vedgik blot at have smidt tingene i skraldespanden selvsamme nat. Så rejste Colonel til Paris, Iziz lukkede, og Retshjælpen sad tilbage med en sag, der rejser interessante perspektiver for kunstens værdier - både på det pekuniære plan, og på udtryksfrihedens plan. Uden at kunne gøre meget mere ved sagen, andet end naturligvis at overklage bevillingspolitiets skøn til justitsministeriet i starten af 1991.

Hvordan går det nemlig til, at en politiassistent og senere en politiinspektør, der i bemærkningerne vedgår at den nævnte paragraf er vanskelig at fortolke, bedømmer billedernes pornografiske karakter som oplagt? Helt komisk ter det sig på baggrund af, at et af de fjernede værker var en side fra Ekstrabladet (d. 13. juni 1990), Danmarks største avis, signeret af kunstneren. Og at de to øvrige billeder begge har været vist i indslag i TV-2 fra Roskildefestivalen, 1990 — hvor det tilstedeværende politi iøvrigt havde et noget mere afslappet forhold til Colonel, som det vil fremgå af nærværende billeder.

Bevillingspolitiet næsten snublede over egne ben af iver for at give Iziz kort på hånden mod kunsten. Uden at være blevet bedt om at tage stilling til dét spørgsmål, slutter T. Juul Andersen sin jule-redegørelse med at "Erstatningsspørgsmålet skønnes således helt ubegrundet, idet politiet har fået oplyst, at kunstneren med restaurationsindehaverens samtykke kan få tilladelse til at ophænge malerier, fotografier og sække-

By this time, Colonel, via the Legal Aid Society, already had formally approached Iziz, requesting comment on this allegation and asking for the return of the pictures — under threat of a possible legal recovery action. The establishment's owner, Kim Faber, replied that "I shall confirm that our manager, at the demand of the licensing police, took down two ripped newspaper pages, and that in the given circumstances, [I] will assist in locating the named newspaper pages, which so far as I am aware, come from an approximately one-year-old [Danish newspaper] Ekstrablad." This was the fourth hypothesis on what, and how much, actually was removed, and by whom. True enough, conceptual art is a fluctuating affair, but after the turn of the year, the Legal Aid Society and Colonel specified the — still — absent material as follows:

1. *Work on Media* signed page from Ekstrabladet.
2. Picture No. 3 from the series, *One of Goodie's girlfriends.*
3. Picture No. 4 from the series *One of Goodie's girlfriends.*

... and set the combined value of these original artworks at 110,000 Danish kroner, or about $18,000 at the current exchange rate. This evaluation was forwarded as a compensation demand to Iziz, which of course officially responded with deafening silence — but at the same time admitted having tossed the stuff into the garbage can the very same night. And so Colonel returned to Paris, Iziz closed, and the Legal Aid Society was left with a case that raised interesting perspectives on art values, both on the pecuniary and freedom-of-expression levels. Without being able to do much more with the case other than protest the licensing police authority's action to the Ministry of Justice. This they did in early 1991.

So how to explain that a policeman, and later a deputy assistant police commissioner, who acknowledge that a police regulation on pornography is hard to interpret, come to judge the pornographic character of these pictures as an open-and-shut case? How ludicrous it all looks in light of one of the removed works being a page from Ekstra Bladet, Denmark's biggest-circulation tabloid, signed by the artist. And two of the other pictures having been shown on nationwide TV2, in a scene from the 1990 Roskilde Festival, where the police on duty, incidentally, showed a somewhat more relaxed attitude toward Colonel, as evidenced by close-up photos.

The licensing police almost stumbled over their badges in their eagerness to give Iziz a billy club to use against the French artist. Without having been asked to take a position on the question, Deputy Assistant Commissioner T. Juul Jørgensen concluded his Christmas accounting with the disclosure that "The question of compensation is thus deemed completely groundless, insofar as the police have been informed that the artist, with the consent of the restaurant proprietor, can get permission to hang paintings, photographs, and sackcloth pictures for the decoration of the restaurant premises. In the event that pictures, etc. are to be sold, there is only the possibility for this between artist and

COLONEL: "EXTRAIT DU COMBAT DE BOXE INTROSPECTIF"
FROM "SPORT ART" 1990 (KATALOG VOL. 3 NO. 3),
WITH PIECES FROM "ONE OF GOODIE'S GIRLFRIENDS"

sækkelærredbilleder for udsmykning af restaurationens lokaler. Såfremt billeder m.m. ønskes solgt, er der kun mulighed for dette imellem kunstner og køber, idet der jfr. restaurationslovens bestemmelser ikke må være anden erhvervsvirksomhed i restaurationerne." Selvom billederne ikke var angivet at være til salg på udstillingen, mener politiet altså at kunne gøre disse til en 'vare' som alt andet i det miljø, hvor kronerne ruller nat efter nat — og problemet er selvfølgelig at lovgivningen dårligt rummer mulighed for at betragte billeder som andet end vare, særligt hvis de udstilles på steder hvor det "alene sker som reklame for erhvervsinteresser", som det hedder i §12, stk. 2, som politiet bl.a. henviser til.

Politiets henvisning til kunst som reklame kunne nok så meget have været gjort gældende overfor Ekstrabladet eller TV-indslaget, der nåede titusinder, ikke hundreder. Men hvor der til gengæld ikke står en spiritusbevilling på spil; hvor stillfotografiets provokerende fastfrysning af en scene ikke lever mange sekunder (10 sekunder, mere nøjagtigt), og hvor hvis interesserer der er hvis er endnu mere udflydende end når en kunstner udstiller på en dansebar.

Ekstra Bladet så både reklamen og skandalen, og satte omgående en side af til historien om at en anden side af samme organ var blevet beslaglagt af politiet. Til gengæld har vi ikke hørt meget til historien siden, og derfor fortæller vi den nu — også til de udenlandske læsere, som måske går rundt med forestillinger om Danmark som et tolerancens og pornografiens slaraffenland.

Henning Hansen

buyer, inasmuch as, in accordance with the provisions of the Law on Restaurants, there must be no other business activities in restaurants." Even though the pictures in question were not stated as being for sale at the Iziz exhibit, the police believe, in other words, that these can be construed as "wares" like everything else in a locale where kroner roll night after night. And the problem, accordingly, is that the law hardly allows for the possibility of considering pictures as other than merchandise, especially if they are shown in places where they "occur solely as advertising for business interests," as it's expressed in §12, section 2, to which the police, and others, refer.

The police references to art as advertising could just as well have been applied to the TV scene that reached tens of thousands, not hundreds. But where, on the other hand, an alcoholic beverage license was not at stake, and the provocative freezing of a scene in still photography did not live more than 10 seconds — and where the question of whose interests are at the stake is even more difficult to decide.

Ekstra Bladet saw both the advertisement and the scandal, and promptly devoted a whole page to the story of how another page of the same organ had been confiscated by the police. Since then we haven't heard much about the story. That's why we're telling it now — not least to our foreign readers, who may be going around with an image of Denmark as a land of tolerance and pornographic milk and honey.

Translated by Fradley Garner

Næste side:
"Vinduet", Ekstra Bladet af 13. juni 1990.
Page from Ekstra Bladet, June 13, 1990.

NÅR TURISTER ELSKER

Den franske fotograf og konceptkunstner Colonel udstiller i denne måned sine indsamlede turistfotografier på Galeri Billedhuset i København. Med disse fotos har han gravet dybt i turisternes skattekammer af drømme og længsler, men spørger naivt: 'Er turisme godt for de mennesker der bliver besøgt?' Morten Friis beretter om sine indtryk fra udstillingen, der bliver fulgt op af en 'Moving Exhibition' på Krasnapolsky i september

SOLEN hamrer skånselsløst ned over en menneskemængde, der aldrig synes at stoppe op. Foran en fotobutik sidder en ung smuk mand i et par safari-shorts. Foran ham ses et skilt med påskriften 'jeg vil gerne have dine feriebilleder'.

Han har siddet her i timevis og har efterhånden indsamlet en stor mængde farvestrålende amatørfotos fra de solbrune besøgende i Thailand. Stedet hvor alt kan købes. Nøgne kroppe såvel som kopier af alle kendte mærkevarer.

Manden, der tilbragte dagen foran fotobutikken er den franske fotograf og koncept-kunstner Colonel, og dagen efter finder vi ham et andet sted i byen på et af Bangkoks luksus-hoteller. Hotellets gæster kigger overraskede op fra deres drinks. Feriebilleder? spørger de. Og Colonel forklarer:

Idéen er simpel: kunstneren er den, der udtrykker sig. Den der ser ind i sig selv og finder turisten. Ved at udstille de indsamlede feriebilleder giver turisten et billede af sig selv. Og turismen er vel det allermest interessante af alle menneskets aktiviteter. For hvad gør du, når du gør det, du har allermest lyst til?

TURISTER elsker, f.eks. Og når turister elsker er det vildt og smukt. Uden for alle hverdagens pligter støder kroppene sammen i en hemmelig forening. Der kopuleres i Bangkok. F.eks. på billedet som en engelsk turist har foræret til udstillingen. På billedet ses en ung thailandsk pige. Hun er smuk og meget ren i sin nøgenhed. Hendes liv er delt op i korte prustende møder med store fede mænd. Prostitutionen. Dette er også turisme. Og en nødvendighed for at overleve for mange.

Et af udstillingens amatørfotos, nemlig der hvor turister elsker.

PLUDSELIG en dag løber hele Bangkok rundt med store våde smil. Det er thailandsk nytår og fantastiske scener udspiller sig. En lillebitte politimand omringet af bevæbnede banditter, der retter deres store skinnende pistoler mod ham. Denne dag er nemlig dagen hvor alle vælter sig i vand. Vandpistolerne lyner fra alle hjørner.

Hele baljer af vand hældes ud over de forbipasserende. Et lille diskret skvæt ned over brystet på hende du vil have. I dette morads af vand synes grænsen mellem turist og indfødt at opløses. Alle danser og smiler. Dette er Thailand når det er smukkest. Også det fortæller turist-fotoet.

KROKODILLETÆNDERNE slår mod hinanden og et par store laskede kroppe kaster sig ud i det grumsede vand. Dette ses på et andet sæt ferie-billeder, taget af en kvinde. Hun har levet i månedsvis i et enormt hus. En forfalden swimming-pool omkranset af en høj mur er husets seværdighed. Der er krokodiller overalt. Dette er turisten nær det farlige. Turisten der søger det ekstreme. Og finder det. Billedet fortæller resten.

Menneskets umættelige behov for nærhed og kærtegn i en blød og venlig verden er vel grunden til at turismen eksisterer.

Og at bekæmpe denne trang til at besøge og opleve er omsonst. Det er korrekt at turismen fører dårligdom og udnyttelse med sig. Smukke naturområder bliver plastret til med beton-hoteller osv. Så vi må lære at vandre gennem verden med det formål at give og tage forsigtigt og med forståelse for omgivelserne.

NÅR COLONEL udstiller blandes amatørfotos med store dyre fotos taget af fotografen selv. Her ses turisten omgivet af indiske kulier, der slæber deres frokost. Rygsæk-turisten køber marijuana af den magre indfødte på en strand foran solnedgangen. Disse fotos er lette at forstå. Der er næsten altid penge mellem turisten og lokalbefolkningen. Og derfor får de kun det ud af samværet, som den almindelige turist gør. Og det provokeres vi til at se og tænke over, når vi indtager disse billeder.

Men det er væggen med amatør-fotografierne opmærksomheden samles om. For her ses, at der er tusindvis af muligheder når turister elsker. Turister, Elsk!

AF MORTEN FRIIS
Studerende

SIGNE GUTTORMSEN

PROFIL

Anthony Georgieff: *Hvordan vil du karakterisere dig selv? Hvordan vil du definere det, du laver? Dokumentarfotografi, kunstfotografi, konceptfotografi?*

Signe Guttormsen: Man vælger det medium, man bedst kan udtrykke sig gennem. Det var hovedsageligt min interesse for kunst, der gjorde, at jeg begyndte at fotografere. Jeg mente at fotografi ville gøre det lettere for mig at forstå visse forhold. Tag for eksempel mine hotelbilleder: hvad er det for en verden? I det perspektiv var hotelserien det, jeg vil kalde dokumentarisk ... Jeg ændrede ingenting, alt forblev, som det var. Men så klædte jeg mig ud som stuepige og trådte ind i billedet, gjorde det skarpt, sort/hvidt, og det er en anden virkelighed. Det er en slags filter. Måske ville jeg afpersonificere mig selv inden for forestillingen om tomhed.

Nu er jeg mere optaget af overfladen. Jeg vil ikke gå bag om den; overflader fascinerer mig. Fotografier er kunstige, selv om de repræsenterer et andet tidspunkts virkelighed. Fotografiet er et spændende fænomen, en anden eksistens. Den har ikke nogen mening, den har ikke noget budskab, den er der bare. Det er det samme med mine billeder. De repræsenterer ikke virkeligheden på nogen anden måde, end at de repræsenterer sig selv.

Anthony: *Hvis du kunne udvælge et tema, som du føler er fremherskende i dit arbejde, ville du så sige, at det er forbundet med en af fotografiens bestanddele? Er det overhovedet forbundet med det, vi kender som det fotografiske billedes æstetik, eller er det et andet sted?*

Signe: Rum. Jeg ville gerne vide, hvad uendelighed er. Jeg vil ikke sige, at jeg har et sammenhængende filosofisk grundlag, men hvis man kunne dele et fotografi op i form, følelse, koncept, tid, udførelse og rum, så ville jeg vælge rum. Fysisk og åndeligt rum. Jeg stiller spørgsmål. Kunst er en proces, hvor man stiller spørgsmål til ting, man ikke forstår, spørgsmål der ikke nødvendigvis er svar til.

Anthony: *Hvad mener du da er forholdet mellem "virkelig" virkelighed og virkeligheden i dine billeder?*

Signe: Det er meget interessant at prøve på at observere, hvordan et billede kan — og faktisk er — mere virkeligt end "virkeligheden". Når et fotografi er kopieret, er billedet fikseret, og det skaber et rum, som er virkeligt men uhåndgribeligt. Man kan ikke gå ind i det ... Dette rum er mellem dig og billedet, og ingen andre ved noget om, hvad lige netop du oplever ved det.

Den anden side af det er repræsentation. Man vender det hele om, når man præsenterer det på en bestemt måde. Måske er det lige som at få en gave pakket ind, og så er indpakningen det eneste, man er interesseret i.

Et kunstværks styrke er visionen. Håbet. Et kunstværk er et forslag til kunst, og jeg tror det er den ultimative måde at gribe sandhed an på, fordi sandhed ændrer sig.

Traditionen, den måde vi er blevet opdraget på, spiller en afgørende rolle. Vort sind kontrolleres af hvad vi ser. Man bliver forført af et billede, og så er man en del af det. Det er også noget, jeg er interesseret i. At få gjort betragteren bevidst om, at han *ser*. Det er en naturlig ting, men bevidstheden om det kan stille spørgsmål til, *hvad* man ser.

Anthony: *Virker forførelsen? Kan den analyseres bedre gennem observation?*

Signe: Vi lever vore liv, og vi har drømme om hvad livet handler om. Billederne og vore liv er blandet godt sammen nu. At drikke en cola er fedt, fordi vi har set så mange film, hvor folk drikker cola og har det fedt. Jeg var en gang i New York og drak en Coca Cola, og jeg følte mig meget til stede. Som i en film. Det er repræsentationens kraft. Det, at der er noget et andet sted, er nok. Formelt set er fotografi sådan. Det er en repræsentation af noget, og

Det, at der er noget et andet sted, er nok.

det er en repræsentation af sig selv. Vi skal dog stadig tage os af vores eget liv. Jeg tror, at kunst er grundlæggende og fælles gods, lavet af enkeltpersoner.

Anthony: *Taler du om symboler, eller signaler?*

Signe: Hvis du har et symbol, så har du en intention om at afsløre noget bag det. Og det er jeg ikke interesseret i. Jeg er interesseret i overfladen.

Anthony: *Kan du sige, hvad du bevidst er påvirket af: fotografer, bøger om fotografi, mennesker, lærere, litteratur ...?*

Signe: Jeg er hovedsageligt påvirket af det, jeg ser omkring mig. Bilerne i en bilforretning, billeder af piger, genstande og billeder skabt af andre. De har en brugsfunktion, som jeg fratager dem, når jeg tager billeder af dem. Jeg fratager dem alt andet end overfladen. Jeg var i Wien og så Rubens' malerier. Jeg oplevede, at jeg var ligeglad med det billedlige motiv, for mig var det bare overflader. Det skaber et enormt rum, et enormt spørgsmål om tings flygtighed.

Anthony: *Kan du identificere dine idoler nu?*
Signe: Tingene ændrer sig. For tiden kan jeg lide Mapplethorpe og for nogle år siden, syntes jeg han var for underlig. Jeg er blevet mere bevidst om, hvad jeg laver nu. Da jeg var yngre, så jeg på tingene på en mere lukket måde. Nu er jeg åben over for flere ting.

Anthony: *Fotografi-mæssigt?*

Signe: Jeg foretrækker at se mig selv, som en kunstner, der har valgt at bruge fotografi som sit materiale.

Anthony: *Refererer du i dit arbejde til andre kunstnere eller andre kunstværker?*

Signe: Ja. Alt arbejde er påvirket udefra såvel som indefra. Traditionen, tiden og det personlige.

Anthony: *Bryder du dig om andres reaktion på dine arbejder?*

Signe: Jeg kender den ikke altid. Når jeg udstiller et værk, tilhører det ikke længere mig. Det bliver offentligt og fremmed. Som kunstner er jeg allerede i gang med næste undersøgelse.

Anthony: *Stereotyper? Arketyper?*

Signe: Netop. jeg er interesseret i stereotyper. Ubetydelige almindeligheder. Ved at at tage dem ud af deres sammenhæng — og det gør jeg ved at opgive det, der er naturligt forbundet med at se: følelser — forsøger jeg at vende dem til arketyper. Et billede har en kode, der ændrer sig med konteksten. Nogle kan tyde koderne, andre kan ikke. Et kunstværk kan dog aldrig forklares. Der vil altid være noget uudsigeligt. Kunst dokumenterer sig selv.

Samtalen fandt sted den 30. december 1991 på Fotografisk Galleri i København.

Signe Guttormsen er født i 1964 i København. Hun er uddannet på Det Kongelige Danske Kunstakademi i sin hjemby 1986-1991, og efteruddannet på Rijksakademie van beeldende kunsten i Amsterdam. Hun har haft soloudstillinger og gruppeudstillinger i Danmark, Holland og Frankrig. Signe Guttormsens billeder er publiceret i Danmark, Sverige og Frankrig. Hun er medindehaver af udstillingsstedet Demonstrationslokale for kunst i København.

Oversat fra engelsk af François-Eric Grodin

SIGNE GUTTORMSEN
FROM THE SERIES "INSERTS" 1992

SIGNE GUTTORMSEN

Anthony Georgieff: *How would you identify yourself? How would you define what you are doing? Is it documentary photography, artistic photography, conceptual photography?*

Signe Guttormsen: One chooses the media through which one can express oneself best. I began photographing primarily through my interest in art. I thought photography would enable me to understand the relationship between things better. For example, the "Hotel Rooms": what kind of a world is it? In that sense, the hotel series was what I think is documentary... I did not change anything, all was as it had been. But then, of course, I dressed up as a maid and stepped into the picture, made it sharp, black-and-white and that is another reality. That's a kind of filter. Perhaps I wanted to impersonate myself within the impersonal space of a hotel room. Now I am concerned about the surface. I do not want to go behind it; surfaces fascinate me. Photographs are artificial things, even if they represent reality that was really "real" at the time. This, I think, is an interesting existence. It has no meaning, it has no message. My own work is like that. My photographs don't represent reality by any other means than that they represent themselves.

Anthony: *If you could single out a theme that you feel is predominant in your work, would you say it would be connected to one of photography's components? Would it at all be connected to what we know as the aesthetics of the photographic image or would it be somewhere else?*

Signe: Space. I would like to know eternity. I wouldn't say I have a coherent philosophical platform but if you could split up a picture into form, emotion, concept, idea, execution and space, I would single out space. Material and mental space. I ask questions. Art is a process of asking questions about things you don't understand, questions that do not necessarily have answers, neither in art nor anywhere else.

Anthony: *What then do you think is the relationship between "real" reality and the reality of your pictures?*

Signe: It is very interesting to try to observe how a picture can be — and in fact is — more real than "reality". When a photo is printed, an image is fixed, and it creates a space which is real but not tangible. You can't enter it... That space is between you and the image and no-one else knows about how precisely you feel about it. The other part of it is representation. You turn the whole thing around when you present it in a particular way. It is perhaps like having a present wrapped up and in the end you are only interested in the wrapping.

The power of an artwork is the vision. The hope. An artwork is a proposal for art, and I think it is the ultimate way to deal with truth, because truth changes.

Tradition, the way we've been brought up, plays a crucial role. Our minds are controlled by what we see. You are seduced by an image and then you are part of it. That's also something I am interested in — to make the observer conscious that he is performing the act of observation which is very natural. But knowing it, it's quite strange.

The fact that there is something somewhere else seems sufficient.

Anthony: *Does the seduction work? Can it be better analysed through observation?*

Signe: We are living our life and having dreams of what life is about. The pictures and our lives are quite mixed now. To drink a Coke is great because you've seen so many films in which people drink Coke and feel good. I was once in New York and I drank Coca Cola and I had the feeling I was very real. Like in a movie. That's the power of representation. The fact that there is something somewhere else seems sufficient. To talk formal the photograph is like that. It's a representation of something and it's a representation of itself. Yet another fact is that we have to deal with our own life. I think art is basic and common stuff made by individuals.

Anthony: *Are you talking of symbols, or signals?*

Signe: If you have a symbol you have an intention to disclose something behind it. And I am not interested in that. I am interested in the surface.

Anthony: *Can you tell us what you are consciously influenced by: photographers, books on photography, people, teachers, literature...?*

Signe: I am mostly influenced by what I see around me. The cars in a carshop, images of girls, objects and images created by somebody else. They have an utilitarian function which I deprive them of when I take their picture. I deprive them of everything but the surface. I was in Vienna where I saw those paintings by Rubens. I felt I did not care about what was inside them, to me they were just surfaces. That creates an enormous space, an enormous question about the transience of things.

Anthony: *Can you identify your idols now?*

Signe: Things change. At the moment I like Mapplethorpe and several years ago I thought he was too weird. I am getting more conscious of what I am doing now. When I was younger, the way I looked at things was more closed. Now I am open to more things.

Anthony: *Photography-wise?*

Signe: I'd rather think of myself as an artist who uses photography as a chosen medium.

Anthony: *Do you care about other people's reaction to your work?*

Signe: I don't always know about it. When I put a picture in an exhibition, it doesn't belong to me any more, it becomes public and alien. As a space artist, the moment I do something, I start thinking about something else.

Anthony: *Stereotypes? Archetypes?*

Signe: Exactly. I photograph stereotypes. Petty, quotidian things. By taking them out of context — and I do that by Questioning what is inherent in all seeing: emotion — I try to convert them into archetypes. Vicariously. An image has a code which changes with the context. Some people get it, some don't. Still, an artwork is difficult to explain. There is always something unspeakable. Art is it's own documentation.

The above conversation was conducted on December 30, 1991 in Copenhagen.

Signe Guttormsen was born in 1964 in Copenhagen. She was educated at the Royal Danish Academy of Fine Arts in her hometown during 1986-1991, and did postgraduate work at the State Academy of Fine Arts in Amsterdam. Her work has been exhibited in individual and group shows in Denmark, Holland and France. Signe Guttormsen's pictures have been published in Denmark, Sweden and France.

Signe Guttormsen
From the series "Tracks" 1992 photography on aluminium

Signe Guttormsen
From the series "Hotel Rooms" 1988

FINSTERE MEDINE

DEN MØRKE BYDEL / THE DARK DISTRICT

ET PROJEKT AF SHIMON ATTIE / A PROJECT BY SHIMON ATTIE

JOACHIMSTRASSE 11A
DIASPROJEKTION AF EN TIDLIGERE JØDISK CAFÉ, MED GÆSTER
SLIDE PROJECTION OF FORMER JEWISH CAFE WITH PATRONS

BERLIN, 1991 (1933)

Shimon Attie er en amerikansk-jødisk kunstner født i Californien 1957. Han kom til Tyskland i 1991 for at lave et stykke arbejde dér, dog uden at vide præcist hvilket.

Attie påbegyndte en research om jøderne og byen Berlin og fandt således, på biblioteker og arkiver, billeder fra tiden før Holocaust. Nogle af disse billeder var fra en bestemt bydel i Berlin, Scheunenviertel, nær Alexanderplatz, som før var beboet af fattige jøder fra Østeuropa. De kaldte bydelen *Finstere Medine*, som er jiddisch for "den mørke bydel". Han lavede nu dias af de gamle fotografier, opsøgte adresserne billederne var taget på, og projicerede billeder af facaderne fra 1920erne og 1930erne op på de samme facader i dag. Hvis stederne ikke mere eksisterede, projicerede han billederne på nærliggende huse. Derefter affotograferede han sceneriet, og indkorporerede samtidig det umiddelbare gadebillede, som det ses her på de færdige arbejder.

Billederne handler om erindring og glemsel og om kunstnerens forhold til sin egen historie. I ganske særlig grad griber Shimon Attie gennem billederne dog også ind i beskuerens egen identitet, og beder den enkelte om at tage stilling til billedernes betydning ud fra hans eller hendes eget liv. Billedernes betydning bliver afhængig af især tre forskellige personlige tilhørsforhold: et jødisk, et tysk, eller et ikke-jødisk-ikke-tysk. Mens billedernes betydning adskiller sig helt fra postmoderne kunst- og livsanskuelser, benytter Attie sig i arbejdsprocessen af udpræget postmoderne, kunstneriske metoder. Især på følgende måder: en del af hans billedmate-

Shimon Attie is a Jewish-American artist born in California in 1957. In 1991, he went to make in Germany, although at the time he was not sure exactly what he would do there.

He began to research the history of the Jews and the city of Berlin. In libraries and archives, he found pictures from the time before the Holocaust. Some of these pictures were from a certain part of Berlin called the Scheunenviertel, near the Alexanderplatz, which was inhabited by poor Jews from Eastern Europe. The Jews called the area *Finstere Medine* which is yiddisch for, "the dark district". Attie made slides of the old photographs, looked up the places where the pictures were originally taken, and projected the slides of the 1920s- and 1930s-façades on to the same façades today. If these places no longer existed he projected the pictures on nearby houses. He then photographed the scenery, incorporating the immediate street surroundings, such as we see here in the finished works.

Attie's work deals with notions of remembrance and forgetting and with his relationship to his own history. Moreover, Attie intervenes in the identity of the viewers by asking them to see the work in the context of their own lives. The meaning of the work is thus particularly dependent on three different personal affiliations: a Jewish one, a German one, and a non-Jewish-non-German one. While the meaning of Attie's work differs completely from postmodern views on art and life, his methods of working have pronounced connections to postmodern artistic practice - especially in the

riale er ikke 'skabt' men approprieret, nemlig de historiske billeder. Hans arbejde lader sig ikke kategorisere som *enten* fotografi, *eller* projektion *eller* performance, men er alle tingene på en gang og ingen af dem mest. Og til sidst dette at den virkelighed han skaber kun eksisterer som billede. Men i stedet for at bekræfte de postmoderne positioner: umuligheden af at skabe nye billeder, fraværet og splittelsen af selvet og historien, og virkeligheden som simulakrum (som f.eks. Jeff Koons og Cindy Sherman), gør han det modsatte: han skaber nye billeder. Han besegler jeg'et og tilhørsforholdet til en bestemt historie. Han bevidner virkeligheden.

Atties søgen efter identitet og identifikation er drivkraften i dette arbejde: hans identitet som jøde i et ikke-jødisk samfund, og hans identifikation med jødernes historie, hans folks historie. Når Attie approprierer de gamle billeder fra 1920erne og 1930ernes Berlin er det ikke for at dekonstruere deres oprindelige betydning og sammenhæng (som når f.eks. Sherrie Levine benytter appropriation). Det er heller ikke hans formål at kritisere disse billeder og deres oprindelse, når han indsætter dem i en ny sammenhæng. Han bruger disse billeder som bærere for sin sorg over de døde, og hans længsel efter den tabte by. Hans projektioner er forsøg på at genoprette livet for de dræbte, som om han vil tage dem ved hånden og sige: nu skal jeg nok bringe jer tilbage, nu skal jeg bygge jeres hjem op igen. For et kort øjeblik giver Attie sig selv og os illusionen om at dette liv på ny er muligt, og straks efter går også illusionen tabt. De endelige fotografier, som vi ser dem her, er beholdere for alle disse aktiviteter og følelser. De bliver de monumenter, der aldrig er rejst i disse gader. Og efter at Attie har bekræftet sit eget tilhørsforhold til dette sted og disse mennesker opdager han alle de andre betydninger, som billederne har: de ribber op i fortiden. I ting folk helst vil glemme. De minder beskuerne om skylden for millioner af menneskers død. Det er den opgave billederne sætter beskueren på: at tage stilling til skylden og tabet.

Beskueren — det er i første omgang berlineren. Det er menneskene der lever her nu, og som har minder om dengang. Eller deres børn, som enten har fået noget fortalt eller ikke har fået noget som helst fortalt. Det er dem der nu har lys i vinduerne i disse bygninger. Deres og byens historier er uløseligt forbundet. Dernæst er beskueren tyskeren. For billederne handler i det hele taget om tysk historie og tysk glemsel. Fortæller forældrene som går gennem sådanne gader deres børn: her boede engang mange jøder. Sådan skal det aldrig mere gå i Tyskland eller nogen steder. Til sidst er billederne nået til læseren her, i og uden for Tyskland. Og hvad bliver vi da bedt om?

Vi kan nemt love hinanden at den slags ting aldrig må ske igen. Hvorfor er det løfte så let at give?

Tina Schwarz

Shimon Attie blev Master of Fine Arts fra San Fransisco University i 1991. Han har modtaget adskillige priser i USA og Tyskland, og har udstillet i USA, Israel, Frankrig og Tyskland. *Finstere Medine*-projektet vil blive permanent installeret i det nye Jødiske Museum i Berlin Museum i 1996. Desuden udkommer der en bog med en udvidet udgave af projektet i efteråret 1993.

following ways: a part of his pictures, the old photographs, are not made by him but appropriated; his work can not be categorized as *either* photography, *or* projection, *or* performance. It fits simultaneously and in equal parts into all three categories. And last: the reality he creates exists only as a picture. Instead of confirming the postmodern positions: the impossibility of making new images, the absence and the scattering of self and history, and reality as simulacrum (as do Jeff Koons and Cindy Sherman, both currently exhibiting in Denmark), he does the opposite: he makes new images. He seals the self and its affiliation to a certain history. He bears witness to reality.

Attie's search for identity and identification is the motive power in this work: his identity as a Jew in a non-Jewish society, and his identification with the history of the Jews, the history of his people. When Attie appropriates old photographs from 1920s and 1930s Berlin it is not to deconstruct their original meaning or context (as when Sherrie Levine uses appropriation). Neither is it his intention to criticize these pictures and their origin when he recontextualizes them. He uses them as carriers for his mourning over the dead, and for his longing for the lost city. His projections are attempts to restore life to the executed, as if he wants to take them by the hand and say: "I will bring you back now, I shall rebuild your homes." For one moment, Attie gives himself, and us, the illusion that life is again possible, and then immediately afterward the illusion is lost. The final images, as we see them here, are containers for all these activities and emotions. They become the monuments which were never set up in these streets. After Attie has confirmed his own relationship with this place and these people he discovers all the other meanings that this work has: they stir up the past. The things people prefer to forget. They remind the viewers about the guilt for the deaths of millions of people. That is the task the work sets the viewer: to relate to the guilt and the loss.

The viewers are first of all, Berliners. It is the people who live here now and have memories of that time, or their children who have either been told things, or who have not been told anything. They are the people who now have light in their windows in these buildings. Theirs and the city's histories are inextricably intertwined. The next viewer is the German. The pictures deal with German history and German forgetting as such. Do the parents who walk through streets such as these tell their children: "Many Jews once lived here. It will never be like that again, in Germany, or any other place". The last viewer is the reader outside Germany. And what task does the work set for us?

We easily promise each other that such things must never happen again. Why is that vow so easy to make?

Shimon Attie obtained his Master of Fine Arts at San Fransisco University in 1991. He received several awards in the USA and Germany and has exhibited widely in the USA, Israel, France and Germany. The *Finstere Medine* project will be permanently installed at the New Jewish Museum in the Berlin Museum in 1996. Moreover it will be published as a book in Fall 1993.

Was über Krieg verschoni
37

Mulackstrasse 37

Diasprojektion af tidligere kosherslagter og vaskeri
Slide projections of former kosher butcher and laundry

Berlin, 1991 (1930)

Biogeach Theatre

Joachimstrasse 20

Diasprojektion af tidligere jødisk beboer, Teater og Rabbinerskole
Slide projections of former Jewish resident, Theatre and Torah reading room

Berlin, 1991 (1929-31)

schonte, überlebt
Oberhemden-
Reparatur
Wäsch

Mulackstrasse 37

Diasprojektion af tidligere, jødiske beboere
Slide projection of former Jewish residents

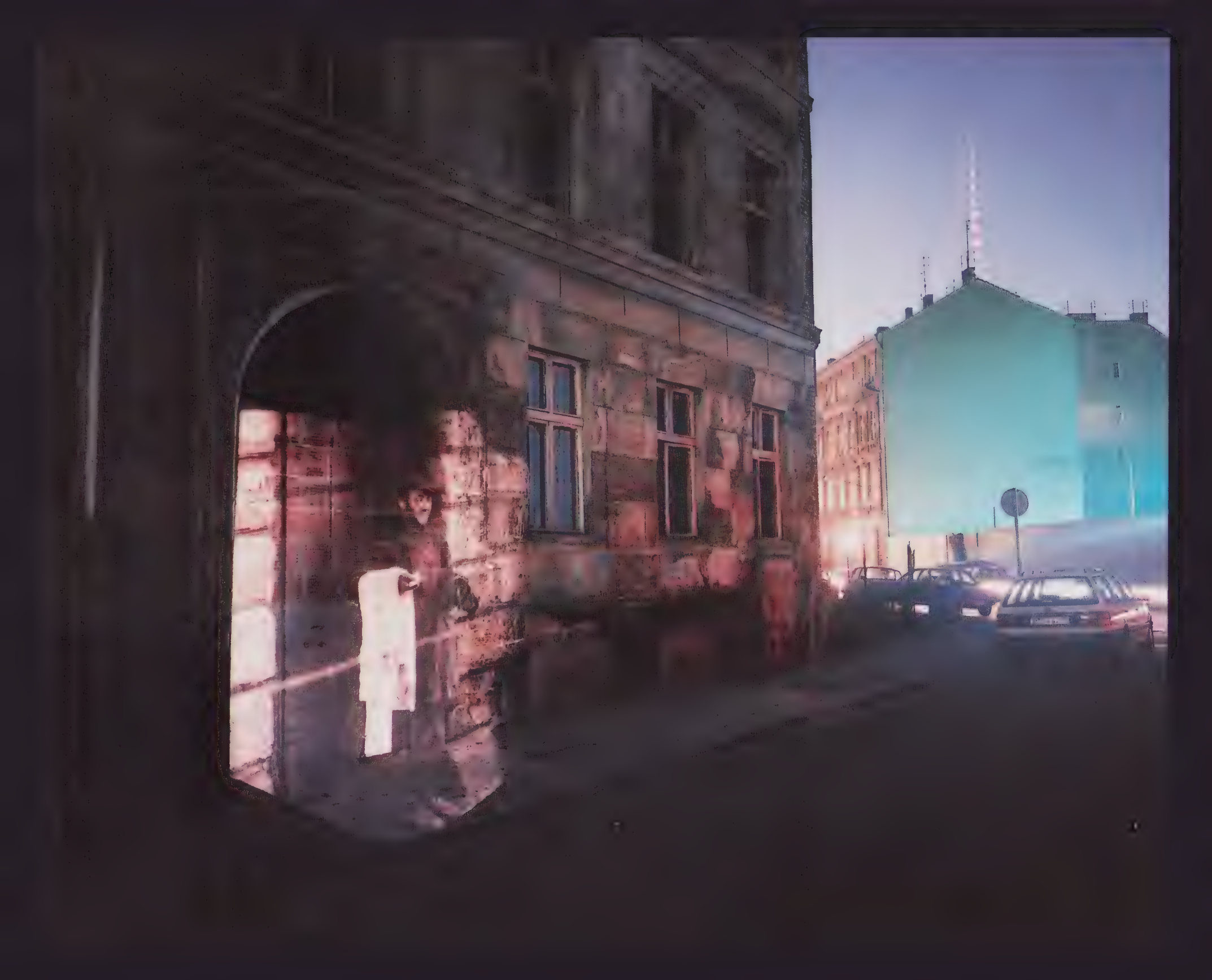
Berlin, 1991 (ca. 1932)

137
137
Eier

Linienstrasse 137

Diasprojektion af politirazzia mod tidligere, jødiske beboere
Slide projection of police raid on former Jewish residents

Berlin, 1991 (1920)



Joachimstrasse 2

Diasprojektion af tidligere, jødisk beboer
Slide projection of former Jewish resident

Berlin, 1991 (ca. 1930)

Planket

ett tvärsnitt av tidens fotografi

Välkommen

till Nordens största

återkommande

fotoutställning

5-6 juni 1993

Seppo Renvall

Denna årliga fotoutställning kan i år upplevas för 11:e gången i Stockholm sommaren 1993.

125 fotografer från Sverige, Norge, Danmark, Finland och Island visar sina bilder på var sin kvadratmeter plank.

En sammanställning av tidens olika fotografiska genrer, stilarter, språk och uttryck.

Utställningen är utomhus i Vitabergsparken, Stockholm.

KATALOG

Till utställningen är en katalog under produktion.
En 130-sidors fotobok, professionellt formgiven, tryckt i fyrfärg på konsttryck-papper.

Boken innehåller både fotografier och texter av kritiker från respektive land.

Katalogen kan köpas under utställningen för 75 kr eller rekvireras från planketgruppen mot insättning av 75 kr + porto 15 kr på postgiro nr: 27 55 46 - 0

Planket c/o ✿ De Lux ✿ Bondegatan 4 ✿ 116 23 Stockholm ✿ Sverige

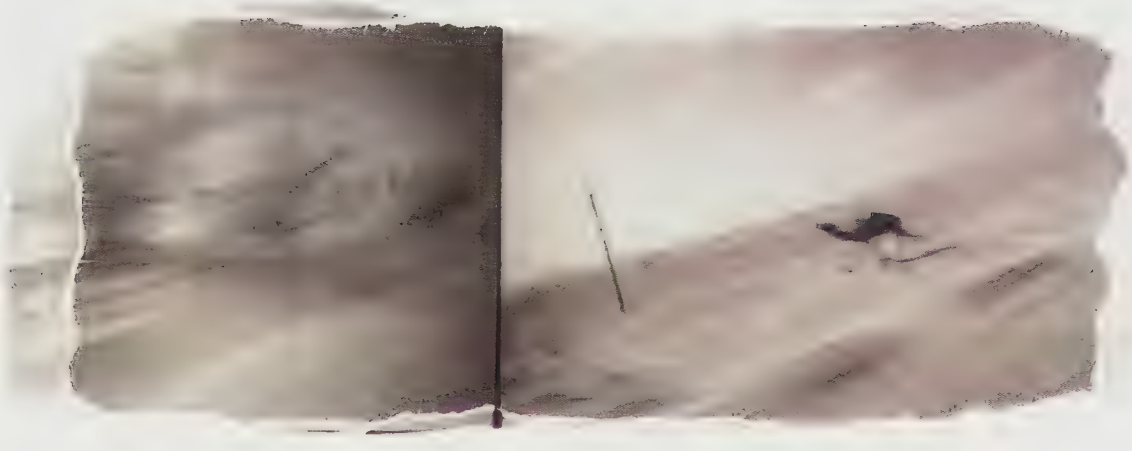
OLE BUENGET

PORTFOLIO

Ole Buenget er en norsk fotograf, født i 1956 og bosat i Oslo. Efter uddannelse i Sverige har han parallelt med freelance-fotografering arbejdet med udstillinger gennem 1980'erne. De aktuelle billeder er fremstillet i 1991-92 ved hjælp af laserbearbejdelse og dobbeltkopieringer. Motivkredsen er indisk, mens mødet mellem snapshotæstetik og sofistikeret bearbejdelse peger mod Buengets tydelige baggrund i en vestlig æstetisk tradition.

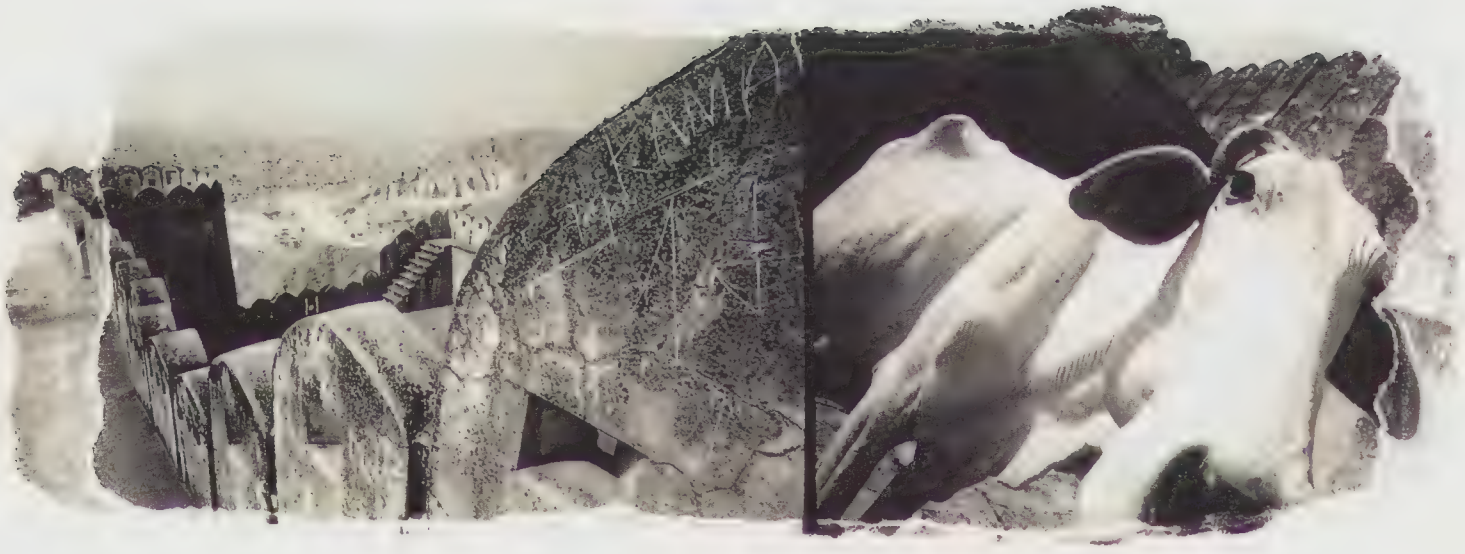
Ole Buenget is a Norwegian photographer, born in 1956 and resident in Oslo. Following his education in Sweden, Buenget, in parallel with freelance photography, worked on exhibits throughout the 1980s. Buenget's current pictures were produced in 1991-92 with the aid of laser technique and double-imaging. The motifs are Indian, while the meeting of a snapshot approach and sophisticated manipulation evokes Ole Buenget's background in western aesthetic tradition.

OLE BUENGET
PUSHKAR, INDIA 1991



OLE BUENGET
JAISALMER, INDIA 1991

Ole Buenget
Old Delhi, India 1991



Ole Buenget
Jodhpur, India 1991

GARY HILL

VIDEO

AF AGNETE DORPH STJERNFELT

Den er nøgen og hård, den er sort eller hvid, levende eller beskrevet — verden ifølge Gary. Det tætteste og intimeste, kroppen, og det fjerneste og abstrakteste, skriften, er temaerne i denne usædvanlige amerikaners poetiske fjernsyn, der synes bygget op som en "Kunst der Fuge", som uendelige variationer over det samme minimale inventarium. — Kroppen, fordi den er vores liv og bliver vores død, det sted hvor al op- og indlevelse finder sted, skønt ofte sat på automatpilot af stedfortræderen, den sproglige tænkning. Men den fortræd som således finder sted er selv en variation over temaet, thi sproget og skriften er, som man sort på hvidt kan overtyde sig om det i Hills installationer, foruden at være abstrakte mellemmenneskelige udvekslingssteder, stedet for dybt ensomme fascinationer.

Udstillingen starter med en typisk hillsk, hyperenkel installation *Inasmuch As It Is Always Already Taking Place* (1990). Den består af en lille niche med seksten monitorer, hvis størrelse varierer fra nogle få centimeter til ca. 50 cm. Skærmene viser — opdager man kun gradvis — forskellige close-up udsnit af en menneskekrop i naturlig størrelse, hvor huden overalt virker som en slags lukket membran, der er spændt ud over monitorernes billedfelt, så den spærrer ethvert forsøg på indtrængen, ethvert tilløb mod noget bagvedliggende. En af de mindste monitorer udgør dog en undtagelse, idet den viser en finger, der følger linierne i en tekst. Lyden er så svag, at man ikke ænser den straks. Det er en hviskende stemme, næsten overdøvet af den sagte lyd af bogsider der vendes. Denne uophørlige, monotone og uforståelige lyd drager tilskueren nærmere til installationen, hvor monitorerne er arrangeret som i en klassisk nature-morte. Og som man nærmer sig, bliver man gradvist opmærksom på den lette vibreren, der bevæger formerne foran een. — En næsten umærkelig vibration, som ligeså godt kunne stamme fra bevægelserne i eens eget blik, som fra formerne foran een.

Først forsøger man at fixere et ansigt eller et hjørne af et øre, men det er ofte svært at se, hvilke legemsdele, der egentlig er tale om. Hvis man ikke tilfældigvis vidste, at det som altid er Hill selv de sidder eller sad på, ville man næppe vide, at det drejer sig om et og kun eet menneske i denne vanitas-opstilling. For vanitasbilledet er den genre, man umiddelbart tænker på. Blot er de klassiske emner: dyrekroppe, frugt, blomster, bøger, timeglas, smykker og kranium altså hér erstattet af disse fragmenterede dele af en levende krop. Åndedrættet og de små fine sitringer, der røber nervers eget liv og hudens puls tjener blot til at understrege vanitas-aspektet. Det samme gælder lydsiden med den dæmpede stemme, der illuderer beroligende tale og kommunikation. Man kan ikke rigtig høre, hvad der bliver sagt, og det enkle overblik sjælen hviler og frydes ved i beskuelsen af den samlede kompositions klarhed, fortabes så såre man forvilder sig ind i denne minimalistiske labyrint af liv. Budskabet synes at være, at blinde pletter, kroppens dyriske egetliv og en altid kværnende, næppe hørlig tale altid allerede finder sted i livsprocessens rejse mod døden, som det reservoir hvorfra de overblikksskabende bestræbelser henter deres energi og forståelsesgrundlag.

Det gælder generelt for Hills værker, at de er billedkunst og billeder langt mere end de er videofilm og skulptur. Og det gælder i slående grad de syv hér udstillede. Overfor skulpturens massive, fysiske tilstedeværelse i rummet og det levende billedes nærværseffekt stiller Hill billedets afstand og fraværseffekt.

Som i installationen *Suspension of Disbelief (for Marine)* (1991-1992) hvor billederne af to nøgne kroppe, en mand og en kvinde, cirkulerer hastigt henover tredive monitorer ophængt i serie i en jernbjælke to meter over gulvet. Hér har videokameraet med stor følsomhed afsøgt de nøgne kroppe, så dets blik næsten gennemborer huden. Det er således atter kroppen der stilles til skue med intimitet og intens umiddelbarhed. Men til forskel fra *Inasmuch As It Is Always Already Taking Place* er billederne af disse kroppe aldrig i ro. Formerne kommer tilsyne og forsvinder på skærmene, og bevægelserne mellem monitorerne afbrydes til stadighed, fragmenterne kobles sammen, isoleres, genforenes og forsvinder i så umådeligt tempo, at det er umuligt at koncentrere sig om det enkelte billede og fixere det. Og trods overlapningerne mellem billederne, udviskningen og sammenblandingen af de to anatomier, er det umuligt at få et harmonisk billede af disse forsvindende kroppe, at samle dem i en rumlig enhed. Hvert billede virker som et kort aftryk, et spor, der aldrig dvæler tilstrækkelig længe til at samle sig til en substans. Og de billeder man synes man ser, er først og fremmest et resultat af øjets træghed, som for det indre blik danner sig et billede af det, synet ikke evner at fastholde.

Engang var her levende kroppe; men de er nu fjerne — og det er netop betingelsen for, at vi kan gribes og fascineres af dem og tilegne os dem. Men denne fjernhed er ikke blot en ændring i rum og tid af nogle objekter, som i øvrigt forbliver de samme. Fjernheden er tværtimod nøglen til hele oplevelsen i installationerne hér. Disse kroppe var engang nærværende og uproblematisk forståelige redskaber eller objekter for handling. Men i Hills billeder er de med eet slag blevet uhåndgribelige, usamtidige med os som betragter dem — uomgængelige. Hvad vi ser er tilstede takket være denne fjernhed, begribeligt for noget i os netop p.g.a. objektets ubegribelighed, tilstedeværende fordi det er forsvundet.

"CRUX" GARY HILL 1983-87
COURTESY: D.YOUNG GALLERY, SEATTLE

Andre steder forsvinder disse allerede minimale billeder helt. Det gælder f.eks. *Beacon (Two Versions of the Imaginary)* (1990) (beacon betyder noget i retning af fyrtårn). I et mørkt rum projicerer et rør, som hænger horisontalt i rummet, fra hver ende billeder og tekster, mens det langsomt drejer rundt. Billeder og tekster cirkulerer således rundt i rummet, og giver kun sjældent nogen logisk oplevelse. Billederne sammenpresses eller udstrækkes, og deres anamorfosiske forvridninger rejser først og fremmest spørgsmålet om betragterens position og om det rette synspunkt og den rigtige synsvinkel. Billederne som opløses, komprimeres og vider sig ud, nogle gange skarpe, andre gange tågede, viser to par over for hinanden: en gammel mand og en ung kvinde, og en kvinde og et barn. At følge deres bevægelse i rummet kræver, at man selv indimellem udsætter sig for projektorens lysstråle. Som deltager i denne billedmetafor indgår man således også selv lejlighedsvis i installationen som blændet negativ. Og således illumineret mister man atter overblikket. Det er billedernes grundbetingelse der hér er i spil. Billederne kræver en neutralitet og udviskning af verden. De tenderer mod en indifferent begyndelsesgrund hvor intet træder frem, mod en intimitet med en reststørrelse som modstår tomheden. Det vi oplever er så at sige billedets usminkede første ansigt. Bille-

derne taler til os, og det synes som om de fortæller os intimt om noget i os selv. Men intimt er måske i virkeligheden at sige for lidt. Overgiver man sig til disse installationers fascinationskraft, så er det der menes med intimt et niveau, hvor den personlige intimitet opløses. Hér tilbydes et andet erfaringsrum, hvor billedet — ligegyldigt hvad det forestiller — fortæller betragteren om noget, der er mindre end det afbildede, nemlig om betragteren selv, om det mindre end lidt der forbliver involveret i billedet, når intet andet er tilbage.

Hills billeder unddrager sig tilskuerens fortolkningsnarkomani. De befinder sig et sted "out of this world", som Edgar Allan Poe krævede det af kunsten. De har trukket sig tilbage fra verden til et ikke-sted, hvorfra de tiltrækker os. Ingen åbenbaring finder sted, og alligevel er de tilstede i et nærvær, som er fremmed for tidens *nu* og rummets *hér*. Og herfra suger de blikket til sig og neutraliserer det. Som i *I Believe It Is an Image in Light of the Other* (1991-1992), hvor syv sorte cylindre hænger lavt ned over stakke af spredte bøger på gulvet, og spreder et svagt lys på dem. Som man nærmer sig, og øjet vænner sig til det dunkle rum, viser disse bøger, som er åbne, sig at indeholde billeder af kroppe og tekst. Teksterne oplyses af lyset fra de hængende cylindre, hvorfra også billederne af kroppene stammer. Den trykte tekst, som er forstørret så den er ganske ude af proportion med siderne, går fra kant til kant uden margen. Forbundetheden mellem tekst og bøger er rent midlertidigt ophævet til fordel for selve skriftbilledet.

På fem af bøgerne ses forskellige kropsdele i projektion ned over teksten. På een af bøgerne veksler billederne af to torsoer langsomt med hinanden — en bevægelse der erstatter den sædvanlige bladren, som om torsoerne tilbød sig for læsning. På en anden ser man den nederste del af et ansigt i close up, delvist skjult af fingre, som presses mod læberne i en gestus, som ved første øjekast kunne synes at være fortrydelse, som når hånden ryger op til munden for at stoppe det, der blev sagt uoverlagt. Men ser man rigtigt til, bliver det indlysende, at disse hænder ikke så meget skal skjule munden som manipulere den, som om de på den måde kunne få den til at tale og gøre talen til en ren fysisk gestus. På en bog lidt længere væk er teksten ikke trykt på siden, men projiceres ned på den. Og på en anden er der hverken krop eller tekst, men i stedet en stol som svæver frit, startende fra et enkelt lyspunkt, hvorfra dens form langsomt bygges op, for siden at vende tilbage og forsvinde ind i dette lys. Denne bevægelse gentages uden ophør, ligesom de øvrige i installationen. Den blikkets neutralisering, jeg nævnte, er hér hverken spærring eller ophævelse, men umuligheden af at finde et slutpunkt, ligesom al begyndelse er suspenderet. Blikket forvandles til en neutral, lidt flakkende flamme, som hverken slukker eller oplyser sin egen sluttede cirkel. Lad os afslutningsvis foreslå, at det er, hvad disse installationer gør. De installerer et blik uden grænser, et uendeligt blik, hvis forblændelse stadig er vision, en vision, som ikke længere er synets mulighed, men umuligheden af ikke at se, en umulighed som kommer til syne, som insisterer — altid og altid — i en grænseløs vision: Et dødt blik som drives i armene på evighedsvisionens fantom.

Agnete Dorph Stjernfelt

Den amerikanske videokunstner Gary Hill udstillede i perioden 25. november '92 til 24. januar '93 syv videoinstallationer fra årene 1983-1992 på Centre Georges Pompidou, Musée national d'art moderne, Galeries Contemporaines. Udstillingen kan for øjeblikket ses i Valencia (IVAM) i Spanien frem til 2. maj, derefter på Stedelijk Museum i Amsterdam til sommer, og sidst på året i Kunsthalle, Wien fra d. 29. oktober til 26. december.

"Suspension Of Disbelief (For Marine)" Gary Hill 1992
Courtesy: Donald Young Gallery, Seattle

Naked and hard, black or white, live or written, such is the world according to Gary Hill. What's closest and most intimate — the body — and furthest and most abstract — the written text — are the themes of this unusual American's poetic television, seemingly built up like a "Kunst der Fuge," as infinite variations on the same minimal inventory. The body, because it is our life and becomes our death, the place of all experiencing and engrossment, although far too often it's put on automatic pilot by its substitute, verbal thinking. The damage done by that is itself a variation on the theme, since language and writing — as you can see it black on white in Hill's installations — apart from being abstract places of exchange between people, are places of deeply lonely fascinations.

The exhibition opens with a distinctively Hill'ian, ultra-simple installation, *Inasmuch As It Is Always Already Taking Place* (1990), which consists of a small niche with 15 monitors in sizes varying from a few centimeters to approx. 50 cm. What the screens show — and you only gradually discern it — are various closeup sections of a human body in full scale. The skin overall resembles a closed-up membrane stretched out over the picture field of the monitors, preventing any attempt at penetration and suggestion of what's behind it. One of the smallest monitors, though, is an exception. It shows a finger which follows the lines of a text. The sound is so low that you don't notice it right off. A whispering voice, almost drowned out by the muffled sound of book pages being turned. This unceasing, monotonous, incomprehensible sound draws the viewer closer to the installation, where the monitors are arranged as in a classic "nature morte." And as you near, you gradually become aware of the light vibration moving the shapes in front of you — an almost imperceptible flutter that might as well stem from the movement of your own eyes as from the shapes in front of you.

At first you try to focus on a face or a corner of an ear, but it is often hard to tell what body parts are actually pictured. If you didn't know that as always these are Hill's own body parts, you would hardly know it was a person portrayed in this "vanitas" assemblage. For it is the genre of the vanitas picture that immediately comes to mind. Only here, the classical elements — animal bodies, fruits, flowers, books, hourglasses, jewelry and skull — have been replaced by the fragmented parts of a living body. The breath and the small, refined fluctuations that reveal the self-life of the nerves, and the skin pulsating, only serve to emphasize the aspect of vanitas. The same is true for the sound, with the muted voice that soothingly illudes speech and communication. You can't really make out what's being said, and the simplicity of the overall composition, so restful and pleasing to the spirit, is lost the moment you venture into this minimalistic labyrinth of life. The message seems to be that blind spots, the animal self-life of the body, and an always grinding, hardly audible voice already exist in life's process towards death, as the reservoir from which attempts at universal insight draw their energy and a basis for understanding.

It's generally true for Hill's works that they are pictorial art and images much more than video and sculpture. And it is

particularly true for the seven pieces shown here. In opposition to the massive, physical presence of sculpture in the room, and the intimacy of the moving image, Hill places the distance and remoteness of pictures.

In the installation, *Suspension of Disbelief (for Marine)* (1991-92), images of two nudes, one male and one female, spin rapidly across 30 monitors hung serially from an iron beam two meters above the floor. Here, the video camera has scanned the nude bodies with great sensitivity, its eye practically penetrating the skin. Once again, the body is put up for show with intimacy and intense immediacy. As opposed to *Inasmuch As It Is Always Already Taking Place*, these body images never rest. Forms appear and disappear on the screens, and the movement between the monitors is constantly interrupted. The fragments combine, separate, reunite and disappear at such an exceptional pace that it is impossible to concentrate on a single image and fix it. And despite the overlaps between the images, the elimination and intermingling of anatomies, it's impossible to get a harmonious picture of these elusive figures and assemble them in a spatial unit. Each image has the effect of a short imprint, a trace that never lingers long enough to come together as a substance. And the images you think you see are primarily the result of the persistence of vision that creates an image before the inner eye of that which vision can't retain.

Once there were living bodies here; but now they are distant — and that's exactly what it takes for them to grip and fascinate us and commit us to them. This distancing, however, is more than a change in time and space of objects which otherwise remain the same. On the contrary, the distancing is the key to experiencing these installations. The bodies were once intimately present and unproblematically understandable tools or objects of action. In Hill's pictures, with one stroke they have become impalpable, unsynchronous with us who watch them, ungainly. What we see is there as a result of this distancing, comprehensible to something in- side of us exactly because of the elusiveness of the object, present because it has disappeared.

Elsewhere, the minimal images disappear completely. This is the case with *Beacon (Two Versions of the Imaginary) (1990)*. In a dark room, a horizontally suspended pipe projects images and texts from each end while slowly turning. Thus, images and texts swivel round the room and only rarely comprise a logical experience. The images are compressed or elongated, and their anamorphic contortions primarily raise issues of the position of the viewer and the right point of view and angle of vision. The images which dissolve, compress and expand, sometimes focused, sometimes foggy, show two couples across from each other: an old man and a young woman, and a woman and a child. To follow their movement round the room, it's necessary occasionally to expose yourself to the projector's light beam. As a participant in this visual metaphor, you're incorporated into the installation as an exposed negative. Thus illuminated, you once again lose your overview. This is the basic reason for the images we see played out here. They demand a neutrality and a phasing out of the world. The images tend to move from an indifferent starting ground where nothing stands out, towards an intimacy with a remainder that resists the void. What we experience is, so to speak, the unembellished first face of the picture. The pictures speak to us, and it appears they're telling us intimately about something within ourselves. But, perhaps "intimate" really isn't saying enough. If you give yourself over to the power of fascination of these installations, what is meant by "intimate" is a level that sees the dissolution of personal intimacy. Here, another experiential space is provided, where the picture — no matter of what — tells the viewer of something less than what's represented, namely of the viewer him herself, of the fraction that remains involved in the picture when nothing else is left.

Hill's pictures elude "interpretationitis" on the part of the viewer. They exist somewhere "out of this world," as Edgar Allan Poe demanded it from art. They have withdrawn from the world to a non-place from which they attract us. No revelation takes place, and yet, they have a presence which is alien to the *now* of time and the *here* of place. From here they draw in your eye and neutralize it. This is the case with *I Believe It Is an Image in Light of the Other* (1991-92) in which seven black cylinders hang down low over stacks of spread-out books on the floor, lighting them dimly. As you get closer, and your eyes adjust to the dim light, those books that are open turn out to contain images of bodies and text. The texts are lit by the hanging cylinders from which the images of bodies also emanate. The printed text, which has been enlarged to a size greatly out of proportion with the page, extend from edge to edge with no margins. The relationship between text and books is momentarily dissolved in favor of the actual visual image of writing.

Five of the books show various body parts projected down on top of the text. On one book, images of two torsos slowly alternate — a movement which replaces the usual page turning, as if the torsos were offering themselves up for reading. On another, you see the lower part of a face in closeup, partly obscured by fingers pressed to the lips, a gesture which at first glance appears to be one of regret, as when the hand rushes to the mouth to try and stop what was said unintentionally. If you really look at it, though, it's apparent that these hands don't as much hide the mouth as they manipulate it, as if they could make it speak that way and make speech a purely physical gesture. On a book a bit away, the text isn't printed on the page, but projected onto it. On another there's neither a body nor text, but instead the image of a chair floating freely. Starting from a single point of light from which its form is slowly built up, it turns back and vanishes into the light. This movement is repeated ceaselessly like the others in the installation. The neutralization of the eye that I mentioned, is here neither barrier nor dissolution, but the impossibility of finding a finishing point, and, likewise, all beginning is suspended. The eye is transformed into a neutral, somewhat flickering flame which neither extinguishes nor illuminates its own closed circle. In conclusion, I'd like to suggest that that's exactly what these installations do. They install an eye without limits, an infinite eye still dazzled by vision no longer as the possibility of sight, but the impossibility of not seeing, an impossibility that comes into view and insists — ever and again — on boundless vision: a dead eye driven into the arms of the phantom of the vision of eternity.

Translated by Glen Garner

The American video-artist, Gary Hill, exhibited seven video-installations from 1983 - 1992, at the Centre George Pompidou, Musée national d'art moderne, Galeries Contemporaines. November 25 - January 24, 1993. The exhibit is in Valencia (IVAM), Spain, until may 2, and at the Stedelijk Museum in Amsterdam during Summer, followed by Kunsthalle, Vienna, October 29 - December 26.

REVIEWS

ANMELDELSER

LUIS GONZALES PALMA

Galleri Image, Århus,
3/10 — 25/10, 1992

Det var menneskets smerte, lidelse og ensomhed som var temaet for den guatemalanske fotograf, Luis Gonzalez Palmas udstilling med fotografiske collager i Galleri Image i Århus i efteråret. En umiddelbart hårrejsende og overraskende

FOTO: LOUS GONZALES PALMA

oplevelse for den uforberedte tilskuer. Meterstore, mørkt bruntonede fotografier. Nogle billeder havde i bogstaveligste forstand løsrevne kanter, som var de fragmenter af andre større billeder. Nogle var sammensatte som montager og collager af flere fotografier, og andre igen bestod af flere gennemsigtige lag af film på underlag af andre fotografier eller tekster fra breve. En kompleksitet i udtrykkene, der i alt fald på det æstetiske plan virkede slående.

Der var politiske undertoner, med hentydninger til den lokale regerings undertrykkelse, vold og bortførelse og henrettelser af politisk ubekvemme personer i billederne. Henvisninger til lokale myter og katolske religiøse ritualer, og til almene mellemmenneskelige forhold.

Mange af billederne var portrætter, tonede i okker eller brunt og i montager med fisk, fuglevinger, tornekranse, blomster, kranier og lignende. Et portræt af en brud, med en buket af visne roser. Umiddelbart ved siden af et portræt af en nøgen kvinde med tornekrans om hovedet. Ansigtet erstattet af kraniet af en buk. Sammenstillinger, der hvis de skulle opfattes som portrætter, kunne tolkes som karakteriserende den afbildede. Ironiske og ikke særlig flatterende for de der havde lagt fysiognomier til, men overbevisende og stærke i udtrykket, hvis de oplevedes som rene fiktioner.

Det var en udstilling, der umiddelbart gjorde indtryk på det æstetiske plan. På det semiotiske var den sværere tilgængelig, fordi tolkningsgrundlaget hos den europæiske tilskuer ikke var umiddelbart tilstede.

Tage Poulsen

Humanity's pain, suffering and loneliness was the theme of the Guatemalan photographer *Luis Gonzalez Palma*'s exhibit of photographic collages last autumn at Galleri Image, Århus. An immediate hair-raising and surprising experience for the unprepared viewer. Meter-big, dark brown-toned photographs. Some pictures had, in the most literal sense, detached edges, as if they were fragments of other big pictures. Some were put together like montages and collages of several photographs, while others again consisted of several translucent layers of film on a foundation of other photographs or texts from letters. A complexity of expressions which, at least on the aesthetic level, was striking.

There were political undertones, with allusions to the local government's suppression, violence, and kidnapping and executions of politically inconvenient persons in the pictures. References to local myths and Catholic religious rituals, and to general interpersonal relationships.

Many of the pictures were portraits, toned ochre or brown, and in montages with fish, birds wings, crowns of thorns, flowers, craniums, and the like. A portrait of a bride with a bouquet of withered roses. Right next to a portrait of a nude woman with a crown of thorns on her head. The face replaced by the skull of a billy-goat. Juxtapositions which, if they are to be perceived as portraits, could be construed as characterizing the persons reproduced. Ironic and not particularly flattering to those who had lent their physiognomies, but convincing and powerful expressions if experienced as pure fiction.

It was an exhibit that made an immediate impact on the aesthetic plane. On the semiotic, it was less accessible, because the European observer lacked an immediate frame of reference.

Translated by Fradley Garner

ANE METTE RUGE

"Åsyn/Åsted"
"Evidence"

Video-tape, 1992. 23 minutes
Music composed by Jan Goorissen
Distributed by Statens Filmcentral, Denmark

Prologen til Ane Mette Ruges 23 minuter långa video "Åsyn/Åsted" visar ett underskönt landskap. En ravinliknande dalgång flankeras av berg. Molnen nästan nuddar marken. En fågel rider ljudlöst och vackert på vindvågorna. Det är en romantiskt storslagen natur vi ser. Källan till livet. Nödvändigheten för livet.

Sedan åker vi till staden, kulturen. Ruge gör ett antal fragmentariska figurer runt vardagliga föremål, produkter och stadsutsikter. Fragmenten förefaller symboliska i sig själva, någonting som ytterligare påpekas genom olika texter som då och då skjuts in i bilderna och som anknyter till, tror jag, ett slags kristen symbolik. Texterna antyder till en uppmaning att kasta sandalerna (det materialistiska) och klättra upp i en stege mot himlen (det andliga). Det behöver naturligtvis inte vara någon religiös metaforik, men kopplat till prologens panteistiska antydan pekar det mot någon form av andlig diskurs.

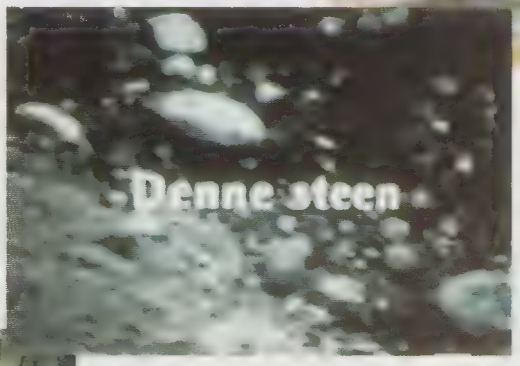
Det är dock svårt att riktigt dyrka upp symboliken och diskursen. Kanske är mina egna nycklar fel eller slitna, men jag irriteras över att videon antyder en berättelse som jag inte förstår. De estetiska hänvisningarna är suddiga och jag tror faktiskt inte att det är menat så — det vill säga att det skulle vara frågan om att gestalta en meningskollaps, att spränga berättandets diskurs, att dekonstruera perceptionens logik.

Men naturligtvis hindrar det inte en tolkning av videon. Och jag uppfattar att Ruge gestaltar ett slags naturens och kulturens sammanblandning. Den panteistiska utgångspunkten om den gudomliga naturens överlägsenhet gentemot den lilla människan ställs mot en likartad konflikt i kulturen — fast omvänt. Genom att emellanåt använda en filmteknik likt hur man med små kameror kan gå in i människokroppen och filma kroppens inre värld, följer vi med på olika resor in i en porslinsfigur och även i en väska (eller möjligtvis ett klädesplagg?). Jag tolkar det som om Ruge menar att de kulturella artefakterna har ett inre liv lika oändligt som det yttre livet. Eller rättare sagt — vad är skillnaden mellan insida och utsida? Natur och kultur? Realitet och fiktion? Lögn och sanning?

I så fall knyter videon faktiskt an till en (post)modern ambition att spränga sönder fasta strukturer och betydelser. Dessutom spelas emotionella tillstånd ut mot varandra som ytterligare påpekar ett slags förskjutning: de yttre landskapsbilderna antyder försoning (ljus) och kameraresorna in i kulturens kropp antyder hot (mörker). Det är två sidor av samma mynt och förutsätter varandra. De är olika men kan inte separeras. Videon gestaltar då ett bevis på ett tillstånd som upplöser de konventionelle motsatserna. En neo-utopisk längtan efter en sublim existens?

Jag är som sagt dock inte alldeles säker på min tolkning. Den antydda symboliken gör att jag misstänker att det finns någonting annat som är dolt och oåtkomligt. Jag undrar vad Ane Mette Ruge egentligen menar — någonting som jag uppfattar som en oavsiktlig och djupt problematisk meningskollaps eftersom det förespråkar att konstnärens utsaga är viktigare än konstverkets.

John Peter Nilsson



The intro to Ane Mette Ruge's 23-minute video "Evidence" shows an exquisitely beautifully landscape — a long, ravine-like valley flanked by mountains. Clouds almost touch the earth. A bird soars soundlessly and beautifully on the air currents. What we behold is romantic, majestic nature. The source of life. The necessary precondition for life.

From there we are taken to the city, to culture. Ruge traces a number of fragmentary figures around everyday objects, products and cityscapes. These fragments seem to be symbolic in themselves, a feature which is further emphasised by the various texts which are intermittently thrust into the pictures, and which, I believe, have links with some kind of Christian symbolism. The texts imply an exhortation to cast off one's sandals (the material) and ascend a step up towards heaven (the spiritual). Of course, this need not necessarily be a religious use of metaphor, but, linked with the pantheistic import of the intro, it does point to some form of spiritual discourse.

Yet, it is difficult to satisfactorily decipher this symbolism and this discourse. Perhaps it is my own keys that are wrong or worn out, but I find myself irritated by the fact that the video implies a narrative that I do not understand. The aesthetic references are nebulous, and I do not believe this is really meant to be the case — what I mean is that I think this is supposed to be about giving visual form to a collapse of meaning, about shattering the discourse of the narrative, about deconstructing the logic of perception.

But, of course, this does not stop us interpreting the video. And I see Ruge as giving visual form to a kind of coalescence of nature and culture. The pantheistic beginning, with the supremacy of divine nature contrasted with the minuscule human being, is juxtaposed with a similar conflict in culture — albeit reversed. By occasionally employing a filming technique similar to the way we can use minute cameras to enter the human body and film its interior world, we are taken on a variety of journeys into a porcelain figure, and also into a bag (or possibly an article of clothing?). I interpret this as indicating that Ruge thinks cultural artefacts have an inner life as boundless as that of the external world. Or, more precisely, she is asking what is the difference between inside and outside? Nature and culture? Reality and fiction? Lies and truth?

If this is the case the video has links with the (post)modern aspiration to dismantle fixed structures and meanings. Also, emotional situations are played off against one another, which further points to some form of dislocation: the images of the external landscape bear intimations of reconciliation (light), while the camera journeys into the body of culture contain an undertone of menace (darkness).

These are two sides of the same coin, and presuppose each other's existence. They are different but mutually inseparable. The video thus constitutes evidence of a state that dissolves conventional opposites. Is this some kind of neo-utopian longing for a sublime existence?

I am, as I said, still not at all sure of my interpretation. The implied symbolism leads me to suspect that there is something else here that is hidden and inaccessible. I find myself wondering what Ane Mette Ruge really means — a fact I see as reflecting an unintentional and profoundly problematic collapse of meaning, since it argues that the artist's statement is more important than that of the artwork.

Translated by Michael Garner

SAAREMAA FOTOFESTIVAL

Ösel, Estland, Juli 1992
Ösel, Estonia, July 1992

Estland er et sted, hvor tingene ofte udspiller sig på trods. Midt i sidste sommers omsiggribende rastløshed og modløshed i Baltikum trodsede estiske fotografer landets store problemer — problemer der kun alt for hurtigt har medført at landets kulturliv betragtes som noget næsten overflødigt og ekstravagant i lyset af de udfordringer samfundet står overfor. Med *Peeter og Eva Linnap* som drivkræfter arrangeredes den internationale "Saaremaa Fotofestival '92", hvortil indbudte kuratorer, forelæsere og fotografer fra de nordiske og baltiske lande samt Tyskland, Skotland og England bidrog — uden tilsagn om en eneste krones støtte fra arrangørernes side.

Selve festivalen fremstod alligevel som noget af det mest helstøbte og velgennemførte i Europa i de senere år. Udstillinger og foredrag var krumtappen i en helhed, der var lige netop så omfattende at der blev tæret på alle ressourcer uden at bruge dem helt op. Satsning på et katalog blev undgået (men der findes en informationsmappe på engelsk), og ambitionsniveauet var i det hele taget mere realistisk end længe set i slige sammenhænge. Tallinn-fotograferne samarbejdede med lokale kræfter på Ösel, som øen Saaremaa har heddet i fremmede munde siden sin centrale placering for hansehandelen århundreder tilbage, og arrangementet havde da også sine til tider stærkt folkloristisk/nationalistiske indslag med folkedragtklædte piger til ferniseringerne i den lille østersøby, *Kuressaare*. Byen er nabo til en af de største tilbageværende russiske militærbaser i Baltikum.

Kernen i udstillingerne var byens middelalderborg, som er øens store turistattraktion der længe har huset kunstneriske aktiviteter. Her fandtes hele den baltiske udstilling, sammensat af kuratorer fra de enkelte lande. *Images from Borderlands: Photography from the Baltic States*, som rummede næsten alle de kunstnere der fornylig indtog Museet for Fotokunst i Odense — og adskillige herudover, hvoraf især *Jüri Okas* bør fremhæves.

INSTALLATION BY GOTTFRIED JAGER
KURESSAARE, ESTONIA 1992 (DETAIL)

Slottet rummede også hovedparten af den anden kerneudstilling, *Some European Outlooks*. For de danske deltageres vedkommende spillede den rustikke ramme lige flot op til den æteriske lethed i *Per Bak Jensens* farvefotografier som til *Johnny Jensens* voldsomme, bearbejdede fotografiske fostre. Det var også en ramme, der passede flere af de finske deltagere godt, herunder *Jorma Puranen*, som viste en del af sit seneste projekt (siden præsenteret i bl.a. Rotterdam som omtalt i sidste nummer). Skotsk fotografi fremstod på Ösel misvisende og jævnt kedeligt, men det stærke engelske udspil omfattede til gengæld *Martin Parr, Anna Fox, Robin Dance* og *David* Bate. Sværere var det i disse omgivelser at forholde sig til den kølige, stramt konceptuelle tyske præsentation, der bl.a. talte *Gottfried Jäger*. Lettere blev det ikke efter selve åbningsweekenden, hvor den tyske kurator og/eller arrangørerne simpelthen fjernede ca. halvdelen af Jägers installation.

Under de givne omstændigheder var det forståeligt, at nogle kunstneres værker forlod de gruppeudstillinger de indgik i meget hurtigt, for at blive taget med hjem under armen. Det efterlader spørgsmålet om, hvorvidt sådanne festivals kun er tiltænkt de inviterede deltagere eller et større publikum. Et publikum, der i byens hovedgade måske også fandt frem til den anden finske udstilling, af feministisk tilsnit, halvtophængt/nedtaget i en plakat- og rammebutik. Eller til den norske udstilling der i byens kulturcenter var blevet invaderet og gjort til aflåst sovesal for en gæstende teatertrup østfra.

Indholdet i de gennemgående veldisponerede udstillingsrum på borgen blev ligeledes næsten halveret ugerne efter åbningen, idet der simpelthen var planlagt en anden ophængning fra institutionens side. Tilliden til fotografi og til halvt ukendte arrangører fra Tallinn var ikke stor nok hos de lokale instanser — men blev det vistnok siden, da den nationale TV- station bragte en hel times indslag med reportager og studiediskussion med deltagelse af bl.a. David Bate, Michael Köhler, Robert Meyer og Peeter Linnap. Samtlige bidrog iøvrigt til selve arrangementet som både kuratorer og foredragsholdere.

De fleste deltagere havde lidt penge i ryggen fra hjemlige kulturudvekslingsaftaler til dækning af de mest nødvendige udgifter (selvom f.eks. det danske udenrigsministerium kun delvis levede op til at udbetale sin lovede støtte). Svenskerne mente slet ikke at kunne stille med hverken foredragsholder, udstilling eller anden deltagelse — med henvisning til manglende tid og penge. Det rørte lidt ved det historisk noget belastede forhold mellem Sverige og de baltiske lande, der bl.a. har oplevet sin store nabo udlevere baltere i Sverige til sovjetiske myndigheder efter 2. verdenskrig, og som har oplevet Sverige i en tøvende rolle omkring anerkendelsen af staternes selvstændighed for et par år siden. Måske havde man spurgt de forkerte i Sverige? Til gengæld havde man ikke spurgt de forkerte i f.eks. Rusland, Ukraine og Belarus (Hviderusland). Man havde nemlig slet ikke spurgt nogen, om de var interesserede i at deltage i arrangementet, hvilket nok var en bemærkelsesværdig indsnævring af det såkaldte "European Outlook". Hvis der ikke på græsrodsniveau kan etableres dialoger med åndsfrænder over enhver grænse, så er det i sig selv et tegn på, at stærke kræfter stadig har, og på denne måde også får lov at ha' et solidt greb om nogle meget skrøbelige demokratier. Det er en uhyggelig tanke, at vi en dag snart risikerer at skulle svare på spørgsmålet: "Gik det for hurtigt, eller gik det for langsomt?"

Henning Hansen

Estonia is a place where things often happen in spite of everything. Last summer, with the Baltics mired in despondency, Estonian photographers defied economic reality to stage a major cultural event. *Peeter* and *Eve Linnap* took the lead in arranging the international "Saaremaa Fotofestival '92," inviting curators, lecturers and photographers from the Nordic and Baltic states, and from Germany, Scotland and England — without promise of a penny of official support.

The festival itself was better produced than most festivals Europe has seen in recent years. The level of ambition was realistic. All the arrangers' meager resources went into the exhibits and the conference. There was an information portfolio in English, but no catalogue. The Tallinn photographers cooperated all the way with Anti Kuus and other local forces on Ösel, as the island of Saaremaa has been known to strangers since it turned up on the Hanseatic trade route centuries ago. The arrangement also had some strong folkloric-nationalistic touches, with girls in folk costume at openings in the little Baltic town of Kuressaare, a neighbor of one of the biggest remaining Russian military bases on the Baltic.

Focal point of the exhibitions was the town's medieval castle, by far the island's biggest tourist attraction and venue for artistic activities. Here all the Balts exhibited their work, selected and arranged by their national curators. *Images from Borderlands: Photography from the Baltic States*, included most of the artists who recently took over the Museum of Photographic Art in Odense, Denmark, and several others besides. *Juri Okas* deserves special mention.

The castle also housed most of the other core exhibit, *Some European Outlooks*. From the Danish side, the rustic backdrop set off the ethereal lightness of *Per Bak Jensen*'s color photos, as well as *Johnny Jensen*'s powerful, manipulated photographic fetuses. The castle was a fitting frame for several Finns, particularly *Jorma Puranen*, who showed part of his most recent project. This was later exhibited, among other places, in Rotterdam (Katalog, December 1992).

Scottish photography was woefully misrepresented on Ösel, and consistently tedious. But a strong English offering included *Martin Parr, Anna Fox, Robin Dance* and *David Bate*. It was harder, in these surroundings, to relate to the cool, tightly conceptual German presentation — spearheaded by the work of *Gottfried Jäger*. Nor was it made easier after opening weekend, when the German curator and/or arrangers simply walked away with about half of Jäger's installation.

Given the financial situation, it was understandable that the works of several other artists left the group shows in haste, to be carried home under arm. This raises a thought: for whom are the exhibits really intended, at these festivals? On the town's main street, visitors may have found their way to the other Finnish exhibit, half hung/ taken down in a poster and frame shop. Or to the Norwegian show in the town cultural center, which had been invaded and turned into a locked bunkroom for a guest theater troupe from the east.

The items in the generally well-arranged castle space were likewise reduced by about half in the weeks after the opening, for the simple reason that another hanging had been planned. Faith in photography and in the little known arrangers from Tallinn was enhanced later, when national television broadcast a whole hour festival special. There was reportage and a lively studio discussion featuring *David Bate, Michael Köhler, Robert Meyer* and *Peeter Linnap*. All contributed to the festival, incidentally, as both curators and lecturers.

Most of the delegates got some money from their home-country cultural exchange funds to cover basic expenses. (The Danish Foreign Ministry, however, only partly came up with its promised support.) The Swedes thought they could not possibly come up with any lecturers, exhibits, or other form of participation. They pleaded lack of time and money. This tugged a little at the historically somewhat strained relations between Sweden and the Baltic lands, which had seen their big neighbor deliver Balts in Sweden to the Soviet authorities after World War II, and watched Sweden tiptoe around the question of Baltic independence a couple of years ago. Maybe the wrong people in Sweden were asked?

On the other hand, the wrong people in

Russia, the Ukraine and Byelorussia (White Russia) were not asked. In fact, nobody in those three new nations was asked whether there was interest in participating in the arrangement. Whatever happened to the "European Outlook"? If grassroots dialogues cannot be opened with kindred spirits across every border, it's a sign that strong powers still have — and are allowed to have — an iron grip on some very fragile democracies. Have things gone too fast, or too slowly? One day we may have to address that question.

Translated by Fradley Garner

5+1

Fotografiska Museet, Stockholm
7/11 - 10/1, 1992

Fotografiets ontologi har som bekant diskuterats livligt sedan 1980-talets början. Frågor kring vad fotografi är och hur det fungerar har skapat en vattendelare mellan debattörerna. Å ena sidan har man det rena fotots förespråkare som vill se en bildens autencitet och en konstnärens personlighet uttryckt direkt i bilden. Å andra sidan finns de som förespråkar ett mer problematiserat förhållningssätt till bilder i allmänhet och fotografier i synnerhet. Mellan dessa är det en avgörande skillnad i både tankesfär och analysredskap och att förena dem tycks idag ogörligt. Men den avgående chefen på Fotografiska muséet i Stockholm, Leif Wigh, har lyckats göra utställningen "5 + 1" till en märklig kompott med båda ingredienserna.

Syftet med utställningen med fem unga svenska fotografer och en finsk tycks vara att visa att fotografiet kan och bör återta sitt förlorade territiorium från den inkräktande postmodernistiska konsten. Genom Leif Wighs katalogtext lyser lusten att avgränsa fotografi från fotografisk bildkonst och att åter fylla bilderna med personlighet och själ (underförstått att postmodernism är det samma som brist på bildmässigt innehåll och överflöd av kyla och opersonlighet). Kort sagt att betona bildens autonomi. Han hävdar även att fotografen har rätten att förfoga över sina egna bilders budskap. Att det är omöjligt för någon upphovsperson att ha monopol på bildens budskap eller att undgå en kontext tycks inte föresväva honom. Det hela, inklusive hans tolkningsteori, förefaller nästan mer än lovligt enögt.

Johan Fowelins bleka foton gör omedelbart motstånd, både mot Wighs påståenden och betraktarens längtan att snabbt kunna identifiera ett motiv. Han visar gräddfärgade former mot en något ljusare bakgrund och först efter en stund, och med hjälp av Fowelins egen text, förstår man att det är bestämda föremål; en fax, en telefonsvarare och en dataskärm. Där försvann Wighs dröm om den den textlösa utställningen! Blekningen av fotografiets svärta är ett medvetet trots. Närvaron försvinner med svärtan och kvar blir ett avtryck, som av en fot i våt sand. Bilden refererar inte längre till sitt specifika objekt utan mer till avståndet mellan bilden och det avbildade förmålet. När Fowelin sedan överför fotografiernas tvådimensionella former till plastiska objekt i trä blir det en konkret framställning av fotots reduktiva förmåga. Hans undersökningar av hur kulturens koder får det opaka fotografiet att framstå som transparent är både intressanta och angelägna. Extra spännande är det att det är en man som likt Barbara Kruger, Cindy Sherman, Victor Burgin och Ingrid Orfali vill avslöja bilders inverkan på vår identitet och sexualitet.

Anna Gerdéns fotografier är projicerade på stora metallskivor där fernissa och ljuskänslig emulsion varvas. Denna ovanliga teknik tycks i förstone vara ett mål i sig men hennes genomlysta objekt vinner i längden. Det är fotografens egna lungor och uppstoppade apor som likt vålnader visar tänderna och glor med frusen blick. De suggestiva bilderna påminner om röntgenbilder och ställer liksom Fowelins fotografier frågor om fotografiets genomskinlighet.

Berno Hjälmrud framstår som den spexande grabben som greppat en kamera och fotograferat sina festande vänner och sin familj. Han lånar amatörfotots uttryck och till synes lättsamma motiv. Ibland behåller han det lilla formatet, andra gånger förstorar han bilderna. Han är medvetet rå i sin behandling av materialen - det är kladdigt av klister och snus och plasttexter och wettexdukar gör inbrytningar i det "rena" fotografiet. Kitsch är här en tydligt redovisad polare, till och med övertydlig i köksbilden med titeln "Kitschen". En allmän vitsighet präglar för övrigt bildtexterna. Fotografierna tenderar dock att försvinna i det allmänna tumultet runt omkring men det är sannolikt också meningen.

Att Johan Holm är formgivare i botten märks i hans medvetet estetiska kompositioner. Fotografierna är snapshots och de domineras av stora ansikten på människor som är fångade i flykten. Titlarna i kombination med figurernas rörelser antyder att det handlar om betraktande och försök till kommunikation. Diptykerna är ihopsydda med prydliga stygn. Lösrivna bitar har också applicerats på bilden. Enstaka färgaccenter och stråk av toning är andra störningar, lika ordentliga som stygnen. Det opolerade är här styrt av en designerhand. Det intressantaste hos Holm är att bilderna har en yttersta hinna av något pälsliknande. Ett blygsamt Meret Oppenheimskt drag? Hur som helst skapas ett fotografiskt palimpsest, med lager på lager. Kanske kan man se denna hinna som analog med förtolkningen i seendet.

Ingrepp i fotografiet gör också finska Renja Leino som delvis har fått sin utbildning i Sverige. Hon klipper hål i sina svartvita negativ och behåller ibland perforeringen i kanterna. En mörk ruta mellan två fotografier har samma funktion som glapp. Triptykernas tretal är bestämt redan i kameran, hon vill alltså inte föra samman bilder från olika tillfällen. Motiven är bland annat hämtade från naturen men hon har också, som i myrbilderna, arrangerat i ateljén. Leinos fotografier skulle kunna kallas traditionellt poetiska med gåtfullhet och vackert ljus.

Bengt O Pettersson är sakletaren som ser föremålen som former. Det är ting som vid första anblicken är svåra att känna igen men som sedan visar sig vara godisbitar, en tand, en fingerborg och mycket annat. Han har isolerat dem i sina puristiska fotografier eller förenat flera av dem till en ny form. De är alla målade i brutna, orena, färger. Hela presentationen, med komposition och ljussättning, är reklammässig och framför allt framstår Petterssons fotografier vara en lek med läckra former.

De flesta av utställarna på 5 + 1 är obstinata på ett eller annat sätt. Det är långt ifrån ett fadermord på fotografiet, utom möjligtvis hos Johan Fowelin, men väl en inlindad protest. Den protesten drabbar även Wigh och hans mål med utställningen. För jag upplever att få av deras bilder i ligger i linje

JOHAN HOLM "KONTAKT"

med hans föreställningar om fotografiets och fotografens roll, om att månen skulle ha gått i molngård för dem. Därmed visar de utställda verken att även en annan av hans teser är bräcklig; konstnären/fotografen kan ange riktning för tolkningen men inte mycket mer.

Maria Lind

Since the start of the 1980s, as we all know, there has been lively debate about the ontology of photography. This debate has been conducted between the advocates of pure photography and those who argue for a more problematic approach to pictures in general and to photographs in particular. The outgoing Director of the Museum of Photography in Stockholm, Leif Wigh, has succeeded in making his "5+1" exhibition into a striking amalgam of both ingredients.

The aim of this exhibition of the works of five young Swedes plus one Finn seems to be to show that photography can and should recover the ground it has lost to the encroachments of postmodern art. Leif Wigh's catalogue essay radiates the desire to separate photography from photo-art; to

once again fill pictures with personality and soul (on the assumption that Postmodernism is synonymous with a lack of pictorial content and with an over-abundance of coldness and impersonality). In brief, he wants to foreground the autonomy of the picture. He also claims that photographers have the right to determine the message conveyed by their own pictures. The idea that it is impossible for the creator of a picture to maintain a monopoly on the message it conveys, or to prevent it being absorbed into a context seems not to bother him. The whole project, including his personal theory of interpretation, seems to be almost unacceptably one-sided.

Johan Fowelin's pale images set up an immediate resistance, both to Wigh's assertion and to the spectator's craving to quickly be able to recognise a theme. He shows us cream-coloured shapes against a slightly lighter background, and it is only after a time, and prompted by Fowelin's own words, that we see that there are definite objects here: a fax machine, an answerphone and a computer screen. There goes Wigh's dream of the scriptless exhibition! This bleaching of the black tones in the photographs is an act of conscious defiance. The picture no longer refers to its specific object but rather to the gap between the picture and the depicted object. When Fowelin then transfers the two-dimensional shapes from the photographs onto three-dimensional wooden objects these become a concrete representation of the reductive power of photography. His investigation of the way our cultural codes make the opaque photograph appear transparent is both interesting and germane. It is particularly exciting that a young man has chosen to join Barbara Kruger, Cindy Sherman, Victor Burgin and Ingrid Orfali in exposing the effects of pictures on our identity and sexuality.

Anna Gerdén's photographs have been projected onto large sheets of metal coated with layers of varnish and light-sensitive emulsion. This unusual technique initially seems to be an end in itself, but her through-lit objects win out in the long run. The objects include the photographer's own lungs, and stuffed apes that show their teeth and glower, their gaze frozen like phantasms. These evocative images call to mind X-rays and, like Fowelin's photographs, pose questions about the transparent nature of photography.

Berno Hjälmrud comes across as the buffoon who has picked up a camera and photographed his friends at a party, and his family. He borrows the idiom and outwardly good-natured themes of amateur photography. Sometimes he keeps to the small format, and sometimes he enlarges his pictures. He is consciously crude in his treatment of his materials which is sticky with glue and dust, with plastic lettering and Wettex cloths invading the pure' photograph. There is kitsch here in a sharply printed buddy, and even over-sharply in the picture of a kitchen entitled "Kitschen". In fact, the picture captions are characterised by their general wittiness. The photographs themselves nevertheless tend to become lost amid the general tumult, but that too is probably intentional.

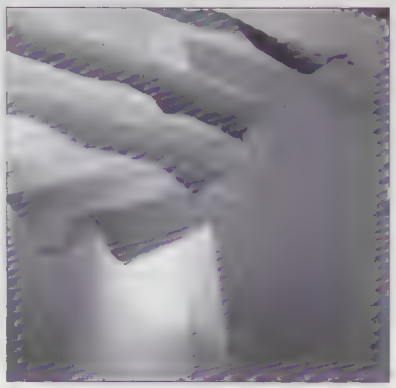
The fact that Johan Holm is a designer at heart is evident in his aesthetic compositions. His photographs are snapshots and are dominated by close-ups of the faces of people captured in motion. Taken together, the titles and the movements of the figures imply that what we are concerned with here are spectatorship and attempts at communication. The diptychs are sown together with neat stitches. Torn-off fragments have also been stuck on to the picture. Here and there colour accents and brushed-on toner form other disturbances, which are no less methodical than the stitches. Here the unpolished quality is controlled by a designer's hand. The most interesting thing about Holm's pictures is that they have an outer, film-like layer of something resembling fur. An unobtrusive nod towards Meret Oppenheim? Whatever the case, a photographic palimpsest, with layer succeeding layer, is created. We could perhaps see this surface film as being analogous to the act of interpretation involved in seeing.

The Finn, Renja Leino, who did some of her training in Sweden, also makes incisions into the photograph. She cuts holes in her black and white negatives, sometimes keeping the perforations around their edges. A dark square between two photographs performs the same function as a gap would. The triad of the triptychs is already determined in the camera, she thus has no desire to juxtapose pictures from different situations. Some of her motifs are drawn from nature, but, as with the swampland pictures, she has also set some of them up in the studio. We might describe Leino's photographs, with their enigmatic, beautiful light, as being in a traditional sense poetic.

Bengt O. Pettersson is a seeker out of objects who sees physical things as shapes. His photographs show objects which at first glance are difficult to recognise, but which turn out to be bits of sweets, a tooth, a thimble, and much more. He has isolated them in his purist photographs, or combined several of them into a new shape. They are all painted in fragmented, impure colours. The overall presentation, including the composition and lighting arrangement, is advertisement-like, and Pettersson's photographs seem to be principally a form of play with exquisite shapes.

Most of the exhibitors in "5 + 1" display a streak of obstinacy. This is far from being an act of parricide against photography, except possibly in the case of Johan Fowelin, but is rather a veiled protest. This protest also touches Wigh and his objective in mounting the exhibition. It seems to me that few of these pictures fit in with his notions of the role of photography and the photographer, with his idea that the moon has only temporarily gone behind the clouds for them.The exhibited works thus demonstrate that yet another of Wigh's theses is a tenuous one: the artist/photographer can point the way to an interpretation, but little more.

Translated by Michael Garner



Jura Plastik "The Overflying"

HØJSKOLEN PÅ SAMSØ 8659 0411

Fotografi og personlige udtryk

12. juni - 18. juni

Fotografiens uge på Samsø

28. juni - 4. juli

Fotografi for ambitiøse begyndere

26. juli - 1. august

COPENHAGEN PHOTO WEEK

KØBENHAVNS ENDELIGT SOM FOTOGRAFISK KULTURBY?

COPENHAGEN DERAILED AS CITY OF PHOTOGRAPHIC CULTURE?

AF HENNING HANSEN

I København, Danmarks hovedstad og største by, er et i og for sig kærkomment årligt festivalinitiativ ved at løbe af sporet allerede fra starten. Desværre ser det ud til at rive en masse med sig. Det er det såkaldte "Copenhagen Photo Week". Så kaldet, fordi der også på den måde sendes signaler til udlandet. For København er altså også noget ved fotografien, og i 1996 skal I se løjer på fotoområdet, når København skal iklædes rollen som Europas kulturby, lyder parolen.

At dømme efter de første to afholdte fotouger, i 1991 og 92 tegner denne søde fremtidsmusik til at blive en rædsel. Arrangementet bygger nemlig ikke på nogle kvalitative forestillinger, kun på idéen om at vise mange slags ting til mange mennesker på mange steder — fra butikker, caféer og gallerier, til kirker og rådhushaller.

Forståeligt nok (?) har de folk der i byen forsøger at opbygge en seriøs, fotografisk udstillings-, workshop- og publikationsvirksomhed ikke nogen egentlig indflydelse på dette formidable, kvantitative over-kill, selvom man måske vil tro det når man læser diverse informationsmaterialer fra ugens arrangører. I modsætning til almindelig respekt og anstændighed (og modsat den måde seriøse fotofestivals arrangeres på i udlandet), så *er* man altså bare med i Photo Week hvis man er kommet til at arrrangere en udstilling eller en workshop der tilfældigvis indtræffer i den pågældende periode i august. Også selvom man ikke har lyst til det, eller aldrig er blevet spurgt om man ville optræde under denne fælles parole, hvor "folkelighed" er det trylleord, der skal få enhver kritik og snak om kvalitet til at forstumme. Og pengekasser til at åbne sig. Ufrivilligt er f.eks. *Fotografisk Galleri* havnet i programmet, men galleriet fik da heldigvis at vide af en anmelder, at Douglas Clark-udstillingen på stedet "utvivlsomt [udgjorde] det mest fremragende bud i den aktuelle fotografiske billedstorm i København."

Til gengæld nægtede man i programviften at optage en aktuel fotografisk udstilling, der var oppe på Kastrupgård, mellem City og Lufthavnen — med begrundelsen at det var "uden for København". Hvorefter man kan undre sig over at Eggleston-udstillingen på Louisiana 30 km. nord for byen var med i programmet. Uden at museet blev spurgt.

Photo Sport

Denne afstumpede grundholdning har sit udgangspunkt i historien og strukturen. Photo Week opstod som en udbygning af den såkaldte Fotomarathon med tilhørende udstillinger af "World Press Photo". Fotografi som præstation, konkurrence og sport. Det passer selvfølgelig nogle fotoklubber fint, så hvorfor ikke kontakte dem, tænkte man i det ellers udmærkede amatørforum Medieværkstedet — og få deres medlemmer til at medvirke ved nogle workshops i samme uge, samt tilbyde klubmedlemmerne at udstille i butikker og caféer. "Først til mølle får først malet" var tanken, og jeg skal love for at der var nogle, der var hurtige til at komme til mølle allerede i 1991. Byen svulmede af banaliteter, gerne tilsat et skud "open flash" teknik, som var kommet til Danmark. Klichéer, som selv klichéen om folkelighed ikke formåede at dække over.

Nu kan det måske undre lidt, at store aviser virkelig skulle kunne se positivt på dette bud på fotokunsten...(jo, der tales skam også om *kunst* fra arrangørernes side)...men det er sådan set ikke noget problem: det er nemlig indbygget i selve konstruktionen, da landets største dagblad, *Ekstra Bladet* er med til at arrangere Fotomarathon og lancerer Photo Week i særlige tillæg hvor den ikke får for lidt.

Avisen får selvfølgelig noget igen, udover et image som ung billedavis med nosser. Man fik f.eks. førsteretten til at publicere billederne fra udstillingen "Sensuel Fotografi", som man vel håbede kunne supplere avisens weekend-varmer såvel som den daglige "Side 9-pige" på bedste vis. Hvis De troede, at tabloidavisen i Deres by eller hjemland var slem, så lær dansk/københavnsk og prøv Ekstra Bladet (som en beskeden sidegevinst får De samtidig mulighed for at læse Søren Kierkegaard og H. C. Andersen på originalsproget).

Photo Money

Der er penge i det, selvfølgelig. Nogle af dem kom i år fra Nordisk Kulturfond, som spyttede d.kr. 170.000 i et møde mellem nordiske fotoskoler, der i følge ansøgningen havde til hensigt at "skabe kontakter og kreativt samarbejde mellem de nordiske fotoskoler og -elever. Den nordiske særegenhed, tradition og samhørighed skal i dette forum debatteres og visualiseres."

Det lykkedes meget dårligt, idet de fremmødte nordiske brødre og søstre blegnede noget, da sammenhængen og deres rolle som gidsler for den almindelige danske fotomunterskab stod klar. Ved arrangørernes trusler og bønner lykkedes det dog at få nogle til at komme til det annoncerede træf på Nationalmuseet, hvor initiativtager Lars Harrekilde-Petersen selv måtte føre ordet det meste af tiden, under overskriften "Mød elever fra fotoskoler over hele Norden og hør om skolerne og deres måde at arbejde på".

Nu var det ikke så mange det gik ud over. Elever og lærere, altså. De fleste inviterede havde selvfølgelig dømmekraft nok og kom slet ikke til København, da invitationen kom til skolerne lige før, eller lige efter de fleste skolers sommerlukning var startet. Selv ringen rundt til de enkelte elever i juli-august gav ikke rigtigt bonus. Måske var en af grundene, at eleverne allerede af listen over indbudte skoler kunne udlæse, at der ikke lå noget ægte ønske om at skabe en dialog bag initiativet: mens man i Danmark indbød Fatamorgana og den nye billedjournalistlinie i Århus, så indbød man i Norge en kunsthåndværkerskoles fotografilinie og kunstakademiets ditto. I Finland var en kommerciel skole indbudt sammen med Konstindustriella Högskolan i Helsinki; og i Sverige var det Fotohögskolan i Göteborg, Konstfackskolan samt Nordens Fotoskole, som er lukket. Sådan. Fotografi er vel *nok* mange ting, hva'? Flere af de nævnte skoler kom ikke med en eneste deltager.

HELGA BU "UDEN [illegible]"

Men havde det ikke været en idé også at indbyde de tilsvarende kommercielt og kunstnerisk rettede skoler i Danmark? Er hele Photo Week ikke en udmærket illustration af hvor mange ting, fotografi er i dag, og hvor grotesk det er at forsøge at samle alt under hatten "fotografi", uden at tænke nøjere over sagen? Hvis man vil skabe en dialog mellem mennesker plejer det at være et godt udgangspunkt at invitere nogle der har mere til fælles end det, at de alle bruger tandbørste, eller kamera. Særligt grotesk bliver forholdet, når det er finansieret af skatteyderpenge, som store dele af kulturlivet har så hårdt brug for (ja, også tidsskrifter). Der er vel nærmest tale om at gøre et støtteydende fond lidt til grin, selvom man i selverkendelsens ånd (?) måtte returnere nogle af alle de mange rare penge, der jo dårligt kunne bruges til at gå i Tivoli for alle sammen.

Nogle af pengene gik til at arrangere den tynde og temmelig flagrende udstilling for i Huset, over temaet "Ungdom i Norden". Nogle kom, men nægtede at deltage. Andre deltog — Helga Bu fra akademiet i Norge med et pragtfuldt selvportræt som glad sæterjente ved en norsk fjeldsø, med fangsten i begge hænder. Til lejligheden blev en dansk fotoskribent bedt om at opridse hele den

nordiske fotografis udvikling med 3 dages varsel, og, tja, hvorfor ikke? (Hvorfor?)

Eksperiment og effekt

Det værste man kan sige om noget i København er, at det ikke når Århus til knæene. Men sådan var forholdet mellem Photo Week i august sammenlignet med fotografidelen af Århus Festuge i starten af september (se anmeldelsen i KATALOG, 5/2). Hvad var det der gik galt i København, og som prægede det hele fra start til mål? — Bl.a. at overalt hvor nogen sagde ordet eksperiment, så betegnede det sjældent andet end tom effekt med buldrende fanfarer.

Der var selvfølgelig undtagelser. F.eks. udvalget af dansk fotografi i Brandt-huset på Christianshavn, hvor en stribe udmærkede, etablerede danske fotonavne gjorde sig. Samtidig viste udstillingen dog endnu en stor svaghed i organiseringen, nemlig arrangørernes evne til at få noget godt til at tage sig dårligt ud. Nogle mennesker har en særlig tæft for at hænge de forkerte billeder rigtigt op, eller hænge de rigtige billeder forkert op. Eller simpelthen bare at nivellere alt på bedsteborgerlig og selvfølgelig folkelig vis. Og det skete.

Egentlig var det ingen overraskelse, idet 1991-ugens udstilling af fotografer fra Minsk på Københavns Rådhus ligeledes nærmest var en parodi på nogle glimrende fotografer. Det var en tidligere udstilling i København af delvist overlappende navne også (ligeledes arrangeret af Lars Harrekilde-Petersen). Begge udstillinger var nærmest en fornærmelse mod de implicerede, men man kan jo ikke rigtigt tillade sig at brokke sig, når man kommer fra Øst, kan man?

Photo Center

Arrangementet er vist kommet for at blive en tid. Der *kommer* nemlig et arrangement i 1993. Det truer med at blive månedlangt, formentlig i september, og hedder *Copenhagen Photo Month*. Gud bedre det. Eller lad en anden prøve at bedre det, ved at turde stille krav til sig selv, til andre, og til fotografiet — i stedet for bare at mosle deruda' uden mindste mål og mening andet end opmærksomhed og selvros.

Men sådan går det sikkert ikke. Og nu er det endelig slut med at foregive at engagementet er ren idealisme og kærlighed til fotografi. Nu skal der skabes et fotocenter med en handfuld heltidsstillinger og snesevis af langtidsledige til at drive udstillings-, workshop- og publikationsvirksomhed m.v. Københavns kommune, herunder KULTURBY '96, betaler gildet, da danske kommuner er blevet pålagt at skabe jobs til unge langtidsledige i tusindvis. I omegnskommuner tvangsudskrives unge til pædagogjobs, hvilket kan være udmærket. I København tvangsudskrives unge til fotografi, hvilket kan være udmærket — men gør det ordentligt, må opfordringen lyde.

Samtidig skal dette center formentlig udvikle og lede arbejdet med fotomåneden i 1993, samt de kommende års udvikling frem mod FOTOÅRET (hvad mindre kan gøre det?) i 1996. Tror vi. Det står lidt hen i det uvisse, da projektet er omgærdet af tystys. Vi afventer — ikke mindst stillingsopslagenes udformning og centerets formålsparagraffer — og lover selvfølgelig at orientere læserne løbende om den gyldne udvikling i Wonderful Copenhagen.

I retorikken omkring Photo Week sagde Hugo Præstegaard fra Medieværkstedet i Ekstra Bladets tillæg (eller var det Andreas Hansen i Foto, Film & Video?,) at man jo ikke kan bygge noget på museer med halvtomme sale o.s.v. I erkendelse af at KATALOG derved bliver inhabil til at have en mening om sagen (det udgives af Museet for Fotokunst, som heldigvis ligger i Odense), så er her alligevel een: Hvor Præstegaard kan have ret i, at fotografiet i det daglige bør have *andre* gode steder end museer at være, så undervurderer han museernes og de seriøse galleriers potentiale i en *festivalsammenhæng*. Men det gør KULTURBY '96- koordinatoren *Trevor Davies* tilsyneladende også, som det turde fremgå tydeligt af hans udtalelser til københavnske *Neonguiden* om fotografiet og KULTURBY '96:

Fotografiet har altså ikke den samme infrastruktur og status, som andre kunstarter har og det synes jeg, at Copenhagen Photo Week kan være med til at manifestere og dermed medvirke til at skabe et netværk blandt de folk, som arbejder med foto.

Men inden for alle kunstarter er der begyndt at være et oplagt omdrejningspunkt. Roskildefestivalen kunne være det for rock, det burde blot i mine øjne udvides og udbygges på en måde så det ikke alene bliver det der ghettofænomen [sic]. For dansk billedkunst kunne omdrejningspunktet være efterårsudstillingerne [sic] og for fotografiet som sagt Copenhagen Photo Week [sic].

P.S. Det skal til arrangementets fortjeneste nævnes, at der har været bred enighed om kvaliteterne ved bunkerinstallationen i Ørstedsparken ved *Rikke Frisk* og *Jakob Fenger*. Her var afstanden til det øvrige arrangement vel også nærmest total.

In Copenhagen, the picturesque Danish capital, what should become a welcome annual festival is about to go off the rails from the start, and unfortunately drag a lot more with it. This is Copenhagen Photo Week. It was so named because the organizers think that using English will attract attention abroad. The word is that Copenhagen means something to the world of photography, and you're really going to see something when the city steps into its role as Europe's city of culture in 1996!

Judging by the first two Photo Weeks of 1991 and 1992, this nice dream of the future could become a nightmare. The arrangements are not based on quality concepts, but on showing a host of things to a host of people at a host of places — shops, cafes, galleries, churches and City Hall.

Understandably, the people in town who've tried to create serious photographic exhibitions, workshops and publications really have no influence on this quantitative overkill, though you might think so from the various information material produced by Photo Week's organizers. Contrary to normal good manners (and to the way photo festivals are organized abroad), you become part of Photo Week simply because you happen to arrange an exhibition or workshop to be held during that particular week in August. Even if you have no desire — or haven't been asked — to participate under CPW's banner. "Folksy" is the magic word that silences all criticism and talk of quality, and is aimed at opening the coffers. For instance, The Photographic Gallery unwillingly wound up in the program. It was later mentioned by a critic that its Douglas Clark exhibition was "undoubtedly the most important offering during the current storm of pictures in Copenhagen."

On the other hand, the programmers refused to include a photography exhibition at Kastrupgaard — between the city and the airport — on grounds that it was "outside Copenhagen." It's a wonder then that the Eggleston exhibition at Louisiana, some 30 kilometers north of the city, was included in the program. Without being asked.

Photo Sport

This obtuse attitude has its origins in CPW's history and structure. Photo Week started as an extension of the Photo Marathon and the World Press Photo exhibition that went with it. Photography as performance, competition and sport. Of course, this suits some photo clubs quite well, so why not contact them, the organizers thought, during the otherwise fine amateur forum, *Media Workshop*? Get their members to join in some workshops the same week, and invite club members to exhibit in shops and cafes. "First come, first served," was the idea. And I can tell you there were a few that were quick to come first in 1991. The city was bursting with banalities, often with a shot of the open flash technique which had reached Denmark. Clichés which even the cliché of folksiness couldn't conceal.

You may wonder why major newspapers took a serious interest in this offering from the world of photographic art. (Oh yes, the organizers also talk of art!) But in fact, there's no problem: it's built into the whole structure. The country's biggest newspaper, the tabloid *Ekstra Bladet*, has a stake in the Photo Marathon and promotes Photo Week in special supplements that praise its virtues.

Apart from reinforcing its own image as a young tabloid with balls, *Ekstra Bladet* gets a return. For instance, it got first rights to publish pictures from the Sensual Pho-

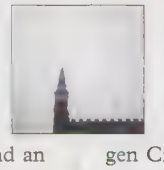
tography exhibition, which fit nicely into the paper's spicy weekend editions, as well as the daily Page 9 pinup girl. If you think tabloids in your own country are bad, learn Danish and try reading *Ekstra Bladet*. (But if you did, you'd also be able to read Soren Kirkegaard and Hans Christian Andersen in the original.)

Photo Money

Where there's muck there's money, of course. Some of it came from the Nordic Cultural Foundation, which coughed up about 170,000 Danish kroner (about $30,000) for a meeting among Nordic photo schools. According to the application forms, this had the purpose of "establishing contacts and collaboration with northern photographic schools and their students. They're encouraged to discuss and visualize the northern character, its traditions, and how they interact" etc. etc.

It didn't turn out so well. The visiting Nordic brothers and sisters paled somewhat when their role as hostages for the general Danish photo humor became clear. With a little coercion and pleading, the organizers managed to persuade some of them to come to the advertised meeting at the National Museum, where the primus motor, *Lars Harrekilde-Petersen*, had to do most of the talking. All under the headline: "Meet photo students from throughout the Nordic region, and hear about their schools and the way they work."

Not many were involved. Students and teachers, that is. Most of them had the sense not to come to Copenhagen at all. And most of the invitations arrived at the schools just before or after they closed for the summer. Even phoning around to individual students failed to get much result. Maybe one reason was that students could tell from the list of invited schools that there was no serious intention to establish a true dialogue. In Denmark, *Fatamorgana* and the new photojournalism department in Aarhus were invited, while in Norway, it was the photo departments of a crafts school and an art academy. In Finland, it was a commercial school and an applied arts school, and in Sweden, it was the photographic high school in Gothenburg, plus a crafts school and the Nordic Photo School, which had closed. Just like that. After all, photography is certainly a very diverse subject, right? Many of the invited schools didn't send anyone.



Wouldn't it have been a better idea to invite similar commercial and arts-oriented schools in Denmark? Photo Week is a good illustration nowadays of how much is embraced under the term "photography," and how meaningless it is to try to assemble all that it implies in one place. If you want to create a dialogue among people, the best way to start usually is to invite those who have something in common besides the fact that they all use toothbrushes, or cameras. The situation becomes grotesque when it's financed by taxpayers' cultural funds which society has so much other use for (yes, publications included). It's tantamount to mockery, even though some of it was returned, rather than spent on several group visits to Tivoli Gardens.

Some of the money went to setting up the rather thin, fluttering exhibition in Huset, a Copenhagen cultural center, called *Youth in the North*. Some people came but refused to participate. Others did — Helga Bu from the academy in Norway, with a splendid self-portrait as a dairy maid standing by a Norwegian mountain lake, grasping her catch in both hands. A Danish photo writer was asked to describe the entire development of Nordic photography for the occasion — and given three days to prepare it. Well, why not? Or for that matter, why?

Experiment and Effect

The worst thing you can say to a Copenhagener is that something is better in Aarhus, the country's second-largest city. But that was the case, comparing Photo Week in August with the photographic section of Aarhus Festival Week in early September (see review in KATALOG, Vol. 5. No. 2). What went wrong in Copenhagen and bedeviled it from start to finish? One thing was that whenever the word "experiment" came up, it usually described an empty effect with raucous fanfare.

Again, there were exceptions. Like the selection of Danish photography shown in the Brandt House, where a number of outstanding, established Danish photographers hung their work. But at the same time, the exhibition revealed another major weakness in the arrangements, namely the organizers' curious penchant for making something good look bad. Some people have a special talent for hanging the right picture wrong or the wrong picture right, or just reducing everything to the best common denominator. And that's what happened.

This came as no great surprise. An exhibition during CPW-1991 by photographers from Minsk, at Copenhagen City Hall, was almost a parody of some splendid photographs. Another, earlier exhibition in Copenhagen featured partly overlapping names, also arranged by Lars Harrekilde-Petersen. Both exhibitions were more or less insults to the exhibitors, but then again, they can't really bitch when they come from the East, can they?

Photo Center

The situation is not likely to change soon. A new festival is planned in 1993 in September under the ominous title, Copenhagen Photo Month. God help us. Or rather, let someone else try to help us. Someone who is prepared to make demands of himself, of others, and of photography, instead of fluttering around with no direction or standpoint other than accolades and complacency.

But hopefully, it won't turn out like that. Now, there is no longer the pretense that the arrangement is pure idealism and love of photography. A photographic center is to be set up in Copenhagen with a handful of full-time employees and scores of jobless temporaries to run an exhibition, workshop and information function. The city, including Copenhagen Culture City 96, is paying for the whole shebang as part of a nationwide job scheme. In neighboring boroughs, young people are being sent into teaching and childcare. In Copenhagen, they're funneled into photography. Which is fine, but do it right!

At the same time, this center is presumably going to develop and lead the work on Photo Month 1993, then Photo Year (what else?) in 1996. I think. It's still pretty uncertain, and the project is muffled in hush-hush. So we await, not least, the appearance of job notices and the center's manifesto. And, of course, we promise readers a running commentary on the development of Wonderful Copenhagen.

In all the rhetoric about Photo Week, *Hugo Prægtegaard* of the Media Workshop wrote in *Ekstra Bladet*'s supplement (or was it *Andreas Hansen* in *Foto, Film & Video*?) that you can't build anything on museums with half-empty rooms. Although KATALOG is therefore incompetent to express an opinion (because it's published by the Museum of Photographic Art, which fortunately is in Odense), we do have one. Praestegaard may be right in that, as a rule, photography should have many other places to exhibit than museums. But he underestimates the potential of museums and other serious galleries in a festival role. Apparently, so does the coordinator of Culture City '96, *Trevor Davies*, according to his comments to the Copenhagen *Neonguiden* on photography and Culture City '96:

Photography does not have the same infrastructure and status as other art forms and that, I believe, is something that Copenhagen Photo Week can help make clear. And in so doing, it could help the formation of a network of those people who work in photography.

But in all art forms, a focal point emerges. For rock, it could be the Roskilde Festival, but in my opinion it should be developed beyond the ghetto phenomenon [sic]. For Danishart, the focal point could be the Autumn Exhibitions [sic]. And for photography, as I have said, it could be Copenhagen Photo Week [sic].

P.S. To the arrangement's credit, there seems to be broad agreement on the quality of the underground bunker installation by *Rikke Frisk* and *Jakob Fenger* in Ørsted Park. Here the distance from the rest of the arrangement was also just about total.

Translated by Fradley Garner

BOOK REVIEWS

BØGER

VIGGO RIVAD

Indtryk fra Auschwitz
1975 –1991
Impressions from Auschwitz
1975 — 1991
Charlottenborg, Copenhagen, 1992
ISBN 87-88944-18-2

WIESLAW ZIELINSKI

Und nur die Asche blieb
Parol Company, Krakow, 1992
ISBN 83-85331-16-6

I en tid som denne, der flere steder i Europa ligner forstadiet til nazismen i tredivernes Tyskland med forfølgelser af jøder, kunstnere og anderledes tænkende, er det godt at nogen minder om hvilke rædsler dette endte med. Forfølgelser og tilintetgørelse af millioner af uskyldige i koncentrationslejre. Auschwitz nær Krakow i Polen var en af disse lejre,hvor hundredetusinder af uskyldige mennesker, jøder og folk fra Østeuropa, led den smertefulde død i gaskamrene. Mange af dem blot fordi de var anderledes.

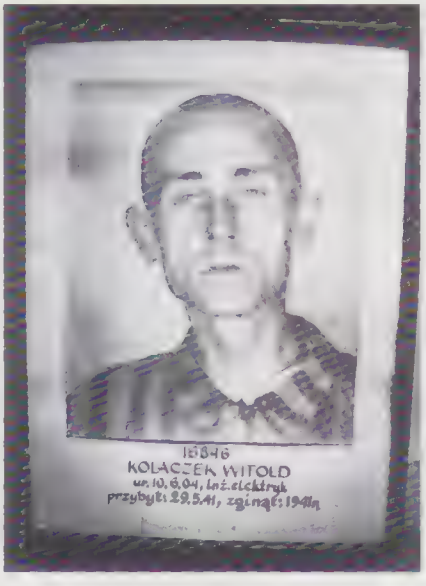
Auschwitz, eller rettere det museum, der står tilbage på resterne af lejren som et monument over nazisternes ugerninger, og som minde om de, der lod deres liv der, har de sidste år været motiv for to betydende fotografers værker. Den ene er vor danske *Viggo Rivad*, hvis udstilling, "Indtryk fra AUSCHWITZ" af sorthvide fotografier blev vist på Charlottenborg i juli måned 1992, omkring den tid han blev 70. Den anden er den polske fotograf, *Wieslaw Zielinski*, hvis udstilling af farvefotografier blev vist i Flensburg i efteråret 1991, men som i efteråret 1992 er udkommet som bog, under titlen "Nur die Asche blieb". Det frister til sammenligning.

*Viggo Rivad*s dokumentariske billeder er optagne under to korte besøg i lejren i perioden 1975 — 1991, hvor han har måttet tage til takke med det lys og de vejrforhold, som i disse korte afmålte perioder bød sig til. Hans sort/hvide fotografier formidler derfor i deres toneart og gribende enkelthed en patetisk poetisk realisme. Lavmælte, afdæmpede og følelsesvækkende i deres udtryk.

Rivad havde valgt den lineære fortælleform, hvor han førte tilskueren ad den vej, som må formodes at have været fangernes. Ad indgangsportalen, hvorover der står "Arbeit macht Frei", gennem lejren, med dvælen ved enkelte detaljer undervejs, frem til tilintetgørelsen. En udtryksform, hvor intet enkelt billede fangede opmærksomheden på bekostning af de øvrige, men føjede sig stilfærdigt ind og bidrog til helhedens udtryk. En udtryksform, der forvirrede en stor del af de af hans fotografkolleger, der mødte op på udstillingen med forventningen om en række "gode, lige i øjet billeder", fra Rivads hånd, og som ikke var fortrolige med denne essayistiske udtryksform.

Wieslaw Zielinski har over en længere årrække kunnet udnytte forskellige årstiders skiftende vejrlig med sne, tåge, regn og skiftende lysforhold; det skarpe dramatiske elektriske nattelys, der oplyser lejren i mørke, som sammen med tågen henlægger lejren i en gruopvækkende clair obscur; på andre dage det blåviolette kolde morgenlys, tågen og sneen, der hyller alt i en uhyggelig atmosfære, med forventning om udkaldelse til udpegning til denne morgens henrettelser ved eksekutionspeletonen eller i gaskamrene. Zielinski har, ved tit og ofte at vende tilbage til stedet, og ved at kunne opholde sig på stedet i længere perioder, haft bedre muligheder for gennem en intens bearbejdning at tilføje de enkelte billeder dramatiske stemninger og atmosfære.

Zielinskis fortælleformer, i alt fald i bogen, er mindre bundet af noget forløb. Det er som om de enkelte billeder med deres dramatiske udtryksform søger at genskabe den angstfyldte, uhyggelige, kolde kaserneagtige atmosfære af frygt og usikkerhed, der herskede da lejren var i funktion. Men det er som om de enkelte velformulerede og slagfærdige billeder nogle steder tager over, på bekostning af det emne de har til hensigt at fortælle om.



VIGGO RIVAD AUSCHWITZ. NO 16 846

For begges vedkommende gælder det, at de stærkeste billeder opstår i tilskueren som efterbilleder, når de to fotografers erindringer om erindringen om dette europæiske traume blander sig med tilskuernes egne personlige erfaringer om krigstidens rædsler, og/eller med anelser om det, der synes at være på vej nu. Det var ikke film, ikke billeder. Det var virkelighed. Det kan igen blive virkelighed.

Tage Poulsen

In times like these, when several places in Europe resemble the early stages of Nazism in 1930s Germany, with persecution of Jews, artists, and otherwise thinking people, it is good that some remember the horrors this ended with. Persecution and the annihilation of millions of innocent people in concentration camps. Auschwitz, near Krakow, Poland, was one of these camps where hundreds of thousands of innocent people, Jews and folk from Eastern

WIESLAW ZIELINSKI, BIRKENAU, "ARBEIT MACHT FRE

Europe, suffered a painful death in the gas chambers. Many of them just because they were different.

Auschwitz, or more accurately the museum that stands on the remains of the camp as a monument to Nazi atrocities, and a memorial to those who gave up their lives here, has furnished the motifs in recent years for the work of two important photographers. One is Denmark's *Viggo Rivad*, whose exhibit of black and white photographs, "Impressions from AUSCHWITZ," was shown at Charlottenborg, Copenhagen, in July 1992, about the time that he turned 70. The other is the Polish photographer *Wieslaw Zielinski*, whose exhibition of color photographs was shown in Flensburg in autumn

1991, but which in autumn 1992 was issued as a book, under the title "Nur die Asche blieb." They tempt a comparison.

Viggo Rivad's documentary pictures were taken on two short visits to the camp during 1975-1991, when he had to be content with the prevailing light and weather conditions during these short periods. His black and white photos, accordingly, mediate in their tone and gripping simplicity a pathetic poetic realism. Minimized, restrained, and emotionally awakening in their expression.

Rivad had chosen the linear narrative form, leading the viewer along the way which may be assumed to have been followed by the prisoners. Through the entrance, over which stands "Arbeit macht Frei," through the camp, dwelling on single details along the way, forward to destruction. A form of expression in which no single picture captured the eye at the expense of the others, but quietly blended in, contributing to the totality of expression. A form of expression that confused a great many of his photographer colleagues who came to the exhibit expecting a series of "good, hit-'em-in-the-eye" pictures from the hand of Rivad, and who were unfamiliar with this essayistic form of expression.

Over a greater number of years, Wieslaw Zielinski was able to utilize the shifting weather of various seasons, with snow, fog, rain, and changing light conditions; the sharp, dramatic, electric night lights that illuminated the camp after dark, and which, with the fog, transform the camp into a ghastly *clair obscur*; on other days the cold, blue-violet morning light, fog and snow enveloping everything in an eerie atmosphere, with the expectation of being called out and fingered for that morning's execution by firing squad or in the gas chambers. Returning to the place time and again, and staying there for extended periods, provided Zielinski with better possibilities, through intensive work-up, to add dramatic atmosphere to his individual pictures.

Zielinski's methods of storytelling, at any rate in the book, are less restricted by any sequence of events. It's as if the individual pictures, with their dramatic mode of expression, attempt to recreate the anxiety-filled, ominous, cold, barracks-like atmosphere of fright and uncertainty that reigned when the camp was functioning. Still, in some places it's as if these individual, well-formulated, quick-witted pictures take over at the expense of the subjects they set out to depict.

In both cases, what happens is that the strongest pictures crop up in the viewer's mind like after-images, with the two photographers' memories of memories of this European trauma blending with observers' own personal experiences of wartime horrors, and/or premonitions of what seems to be on the way now. This was not film, not pictures. This was reality. This can again become reality.

Translated by Fradley Garner

GERHARD PLUMPE

DER TOTE BLICK
Zum Diskurs der Photographie in der Zeit des Realismus

Wilhelm Fink Verlag, München 1990
ISBN 3-7705-2592-2

During the last ten years, the manner of writing the history of photography has changed. Usually, it was written as a history of technical progress or as a history of distinguished photographers. These, of course, are only two aspects of a much more complex phenomenon. *Gisèle Freund* tried a new approach back in the 1930s. Her idea was, that the success, the uses and abuses of photography, could only be understood if the relationship between society and photography could be elucidated. This kind of approach towards photography is increasingly more accepted as several publications of recent years show.

One of the most interesting works which appeared recently in Germany is *Gerhard Plumpe*'s scholarly book on photography in the "time of realism." Originally written as a "Habilitationsschrift", a necessary step to become a "Professor" in Germany, it is definitely not easy to read but it is equally worth a try. Its intended public is the scientifically trained person and not the general reader. Yet, its contents are refreshing, original, and throw new light on photography in the nineteenth-century.

Plumpe's aim is to show how the perception of photography in Germany and Austria was determined by several overlapping discourses. The philosophic-aesthetic and the legal discourses were of paramount importance for the acceptance (or better: non-acceptance) of photography as an independent art-form. Since the late 18th-century, the concept of the artist as genius was propagated by artists and philosophers. Equally, the discussion of the copyright question stressed that, only a close relationship between the artist as "creator" and his work produced something which could be considered as a work of art worthy of legal protection. Photography as belonging to the "mechanical" arts did not fit into this pattern and therefore it was not seen as an artform. Thus, the copyright could not be applied, although some kind of legal protection was achieved in the last third of the 19th century. Economically and socially photographers would have benefitted a lot if photography would have been accepted as an artform. It was important to them to get rid of this prejudice. Throughout the nineteenth-century they tried to attain the status of artists by imitating painters. This notion, that photographers were only imitating, should be read with care. As *Enno Kaufhold* argued in his study of "art-photography" around 1900 it could be the other way round. (Enno Kaufhold, *Kunstphotographie um 1900*, Marburg 1988).

Plumpe argues that, by accepting the limitation of the pre-photographic discourses, photographers could not develop their own discourse, set standards and create an independent profile of their profession. His analysis of the two discourses which characterized the way photography was perceived and discussed leads to a better understanding of the language of the press. The verdict that photography produced "dead"-looking nature was quite common and had its roots in the aesthetic discourse of the 18th-century. "Dead", in this discourse meant, mechanically reproduced without being transformed by the inspired hand of an artist. This is a very good example of how carefully those commentaries must be interpreted.

That photography irritated the people, is shown by Plumpe in his chapter on the literary discourse, which was, he argues, determined by the aesthetical-philosophical and the legal discourses. In the more vulgar productions of the 19th- century literature, photography was used for comical purposes. Usually, photographs revealed the vanity of the people or solved a problem. This challenged the general agreement on the definition of art which denied photography the status of an artform exactly because it could not show more than the exterior of things. Plumpe calls this, "the return of the aesthetical displaced real..." (Plumpe, p. 193).

"Der tote Blick" is a very well researched study. Its excellent bibliography invites further inquiries. The book elegantly steers round the cliffs of such endless and often fruitless discussions about what photography represents, and whether or not it is an art. Unfortunately, Plumpe does not discuss the importance of the scientific discourse which was so important for the economical success of early studios. It is evident from what is known, e.g. from *Antoine Claudet*, the most successful photographer in London of the 1840s to 60s, that he saw himself as an artist and scientist, being a member of the Royal Society from 1853 on. Plumpe concentrates on the "is-photography-an-art" discussion of the late 19th century. It is questionable if "realism" is the best term for this period. But the question is, how much did this discussion really influence the average professional or amateur-photographer in the 19th century? All of this does not diminish the merits of Plumpe's book.

Jens Jäger

CALENDAR

KALENDER

Under denne rubrik optages udstillinger, foredrag, workshops m.v. Oplysninger om kvartalets begivenheder skal være redaktionen i hænde senest én måned før udgivelsesdatoerne (1/9, 1/12, 1/3 og 1/6). Oplysningerne til næste nummer skal således være redaktionen i hænde senest d. 1/2.

The calendar lists exhibitions and events in and outside of Scandinavia. Information about upcoming events should reach KATALOG no later than one month prior to publication dates (Sept. 1, Dec. 1, March 1 and June 1). Deadline for the next issue is February 1.

DANMARK / DENMARK

marts *Viggo Rivad: Auschwitz.*
Ribe Kunstmuseum.
— 5/3 *Ritva Kovalainen.*
Fotografisk Galleri, København.
— 22/3 *Didier Loire.*
Institut Français, København.
5/3 — 21/3 *Kim Lykke.*
Platformen, Museet for Fotokunst, Odense.
6/3 — 28/3 *Carsten Langkilde.*
Galleri Image, Århus.
1/3 — 31/3 *Cabbie Drennan: The Quiet Eye.*
Nr. Nebel Rådhus, Blaabjerg Kommune.
11/3 — 31/3 *Frode Bendixen.*
Amtssparekassen, Rudkøbing.
7/3 — 4/4 *Shimon Attie: Finstere Medine Den mørke bydel.* Fotografisk Galleri, København.
5/3 — 18/4 *Tendenser.*
Nordjyllands Kunstmuseum, Ålborg.
— 18/4 *Inferno.*
Statens Museum for Kunst, København.
3/4 — 25/4 *Mia Lockman-Lundgren.*
Galleri Image, Århus.
25/3 *Foredrag: Shimon Attie.*
Fotografisk Galleri, København.
13/3 — 24/4 *Zdenek Skruzny, Jolana Havelkova og Stefan Güber.* Galleri Albert, Ålborg.
23/3 — 30/4 *Jacques Desplats: Tilflugtssted.*
Institut Français, København.
7/4 — 2/5 *Eli Ponsaing.*
Fotografisk Galleri, København.
13/4 *Foredrag: Eli Ponsaing.*
Fotografisk Galleri, København.
— 9/5 *Kaos — mod nye verdensbilleder.*
Louisiana Museet, Humlebæk.
1/5 — 28/5 *Tom Christoffersen.*
Galleri Image, Århus.
6/5 — 3/6 *Kunstakademiets Biblioteks Fotografisamling gæster Fotografisk Galleri.*
Fotografisk Galleri, København.
11/5 *Foredrag: Marie-Louise Berner.*
Fotografisk Galleri, København.

SVERIGE / SWEDEN

— 14/3 *Nanna Bisp Büchert.*
Fotogalleriet, Lund.
— 21/3 *Camera Natura: Svensk naturfotografi.*
Hasselblad Center, Göteborg.
— 21/3 *Robert Mapplethorpe.*
Moderna Museet, Stockholm.
— 21/3 *Hammarskiöld.*
Fotografiska Museet, Stockholm.
— 29/3 *Frank Watson: Människor i tid och rum.*
Vita Huset, Uppsala.
— 4/4 *Eikoh Hosoe: Meta.* Kulturhuset, Stockholm.
20/3 — 18/4 *Intima Bilder.* Fotogalleriet, Lund.
30/3 — 18/4 *Sökarna.* Kulturhuset, Stockholm
14/3 — 2/5 *Magnus Bärtås: Bergtagen.*
Norrköpings Konstmuseum.
17/4 — 2/5 *Björn Thunberg.*
Galleri Tornhuset, Luleå.
23/4 — 6/5 *Dödens fält — Centralasien.*
Kulturhuset, Stockholm.
24/4 — 23/5 *Thera Anne Lise Mjaaland.*
Fotogalleriet, Lund.
3/4 — 31/5 *Ils Sont á là Mode.*
Fotografiska Museet, Stockholm.
26/5 — 6/6 *Folkuniversitetets elevutställning.*
Fotogalleriet, Lund.

NORGE / NORWAY

— 7/3 *Johan Sandborg: fossiler.* Fotogalleriet, Oslo.
13/3 — 4/4 *Fotografisk Vårutstilling.*
Fotogalleriet, Oslo.
Jan. — *March Rune Stokmo.*
Preus Fotomuseum, Horten.
17/4 — 16/5 *Morten Krogvold.* Fotogalleriet, Oslo.

FINLAND

— 5/3 *Nina Korhonen: Finnish Series Nina Susi: Photographs.* Galleria Fotokram, Jyväskylä.
— 21/3 *Lee Miller: Photographs 1929-1964.*
The Photographic Museum, Helsinki.
5/3 — 4/4 *Harri Heinonen: Albumi.*
The Centre for Creative Photography, Jyväskylä.
12/3 — 16/4 *Veli Granö: Union / J-P Inkinen: Die Hard.* Galleria Fotokram, Jyväskylä.
26/3 — 2/5 *Francesca Woodman.*
The Photographic Museum, Helsinki.
16/4 — 16/5 *Magnus Scharmanof: Turhun Nuori.*
The Centre for Creative Photography, Jyväskylä.
23/4 — 28/5 *Timo Kelaranta: A Retrospective.*
Galleria Fotokram, Jyväskylä.
7/5 — 13/6 *François Méchain & Jean-Claude Bélégou.* The Photographic Museum, Helsinki.
21/5 — 20.6 *Janne Tuominen.*
The Centre for Creative Photography, Jyväskylä.

TYSKLAND / GERMANY

— 14/3 *William Eggleston: Ancient and Modern.*
Museum Folkwang, Essen.
— 14/3 *Marek Pozniak: 3 Tage Rom.*
Fotogalerie im Brotfabrik, Berlin.
— 14/3 *Mehr als ein Bild.*
Sprengel Museum, Hannover.
— 28/3 *Ida Nappelbaum: Fotografien aus den 20er Jahren / Zar und Zimmermann: Russische Fotografie 1865- 1945.*
Fotografie Forum Frankfurt.
— 28/3 *Photographie I: Axel Hütte.*
Hamburger Kunsthalle, Hamburg.
6/3 — 1/5 *Mabel Palacin & Marc Viaplana.*
L.A. Galerie, Frankfurt.
2/4 — 31/3 *Photographie II: Candida Höfer.*
Hamburger Kunsthalle, Hamburg.

FOTO K M LYKKE

FRANKRIG / FRANCE

— 6/3 *Luc Choquer: Prix Niépce 1992.*
L'imagerie, Lannion.
— 15/3 *Danse Macabre.* Abbaye aux Dames, Caen.
— 20/3 *Stephan Lupino: Light from Bodies, Bodies from Darkness.* Galerie Michèle Chomette, Paris.
— 2/5 *Hamid Belmenour: Les Scoops du Quotidien Philippe Salaün. Musée Nicéphore Niépce,*
Chalon-sur-Saône.
— 12/4 *Tremplin pour des Images No. 16.*
Centre Regional de la Photographie
24/3 — 24/5 *Lewis Baltz: Rule without Exception.*
Musée d'Art Moderne, Paris.
— 14/3 *Andreas Mahl.*
L'Espace Photographique de Paris.
23/3 — 25/4 *Raymond Voinquel.*
L'Espace Photographique de Paris.
4/5 — 30/5 *La Photo du Pere.*
L'Espace Photographique de Paris.
— 15/5 *Lumière de Basse Normandie.*
Espace Albert Kahn, Boulogne-sur-Seine.
—8/3 *Rémy Poinot.*
Musée Français de la Photographie, Bièvres.
— 9/3 *Pierre Terrasson: Musical Box.*
FNAC Forum, Paris
— 20/3 *Stephan Lupino.*
Galerie Michèle Chomette, Paris.
— 20/3 *Régine Cirotteau et Marc Donnadieu.*
Galerie Bouqueret & Lebon, Paris.
— 28/3 *Tanger, Regards Choisis.*
Institut du Monde Arabe, Paris
— 12/4 *Beyrouth vu par... / Don McCullin / Martin Chambi.* Centre National de la Photographie, Palais de Tokyo, Paris.
— 18 4 *Daniel Boudinet: Retrospective.*
Palais de Tokyo, Paris.
24/3 — 24/4 *Otmar Thormann: "The Collector".*
Galerie Michèle Chomette, Paris.
30.4 *Jacques-Henri Lartigue à l'école du jeu.* Grand Palais, Paris.

— 10/5 *André Frénaud.*
Galerie de la BPI, Centre National d'Art et de Culture Georges Pompidou, Paris.
28/4 — 29/5 *Eric Rondepierre.*
Galerie Michèle Chomette, Paris.
29/4 — 30/6 *La Mode.* Centre National de la Photographie, Palais de Tokyo, Paris.
— 14/3 *Bruce Gilden.*
Centre Régional de la Photographie Nord-Pas-de-Calais, Douchy-les-Mines.
15/5 — 30/6 *Bernard Plossu.*
Centre Régional de la Photographie Nord-Pas-de-Calais, Douchy-les-Mines.

STORBRITTANIEN / GREAT BRITAIN

— 13/3 *Anna Arnone: Italians.*
Photofusion Gallery, London.
—14/3 *Judith Cowan.*
Camden Arts Centre, London.
— 14/3 *The Stones of Venice.*
Scottish National Portrait Gallery.
— 20/3 *Mike Golding.* Zone Gallery, Newcastle.
— 21/3 *John Edgell: Work in progress.*
Watershed Media Centre, Bristol.
— 27/3 *Y Filltir Sgwar.*
Fotogallery, Cardiff.
— 28/3 *Piers Rawson: Against the Nature.*
Watershed Media Centre, Bristol.
— March *ICI Photography Awards.*
National Museum of Photography Film and Television, Bradford.
2/3 — 2/4 *Interpretation of Land.*
Zelda Cheatle Gallery, London.
6/3 — 3/4 *Carl de Keyzer.*
Stills Gallery, Edinburgh.
18/3 — 11/4 *River Crossings: Projecting the Image.*
Camerawork Gallery & Darkroom, London.
20/3 — 25/4 *Jochen Gerz: Life After Humanism / Peter Fraser: Colour Photography.*
Cornerhouse, Manchester.
24/3 — 1/5 *Duane Michals.*
Zone Gallery, Newcastle.
— 23/5 *Disorientations: The Wild East.*
The Royal Photographic Society, Bath.
6/3 — 31/5 *Martin Parr: A Year in the life of Chew Stoke village.* The Royal Photographic Society, Bath.
27/3 — 13/6 *Elliot Erwitt.*
The Royal Photographic Society, Bath.
9/3 — 22/8 *Graham Evans: Detached Dreams.*
The Design Museum, London.

HOLLAND / NETHERLANDS

— 15/3 *Minimal Relics.*
ITZ Zoologisch Museum, Amsterdam.
— 28/3 *Frank van der Salm / Rink Torn.*
Galerie Fotomaniana, Rotterdam.
5/3 — 11/4 *Capi-Lux Alblas Prize 1993.*
Perspektief, Rotterdam.
16/4 — 23/5 *Nobuyoshi Araka: Tokyo Nude.*
Kunsthal, Rotterdam.
April—June *Minimal Relics.*
Nature Museum, Rotterdam

BELGIEN / BELGIUM

— 7/3 *Barbara & Michael Leisgen.*
Espace Photographique Contretype, Bruxelles.
— 14/3 *Gilbert de Keyser: Rétrospective / 10ème Prix National Photographie Ouverte.*
Musée de la Photographie, Charleroi.
— 14/3 *Médicins Sans Frontières en image.*
Provinciaal Museum voor Fotografie, Antwerpen.
— 21/3 *Magnum: 50 ans de photographie.*
Centre Culturel "Le Botanique", Bruxelles.
11/3 — 18/4 *Marc Trivier.*
Espace Photographique Contretype, Bruxelles.

ØSTRIG / AUSTRIA

4/3 — 31/3 *Thomas Florschuetz.*
Camera Austria, Forum Stadtpark, Graz.
4/5 — 6/6 *Mis/taken Identities.*
Camera Austria, Forum Stadtpark, Graz.

SPANIEN / SPAIN

— 15/3 *Samuel Ibars.*
Fotocentre Toni Prim, Lleida.
— 28/3 *Danny Lyon.* Sala Catalunya de la Fundación "la Caixa", Barcelona.
— 29/3 *Julio Matutano.*
Railowsky Foto-Galeria, Valenzia.
March *Mariona Giner.*
Libreria Tartessos, Barcelona.
March *Lucien Clerk: Dialog.*
Posada del Potro, Córdoba.
— 24/4 *Robert Rauschenberg: Fotografias.*
Galeria Cobo y Alexander, Madrid.
1/4 — 11/5 *Raoul Corrales: La revolución cubana.*
Railowsky Foto-Galeria, Valencia.
April *Samuel Ibars.* Libreria Tartessos, Barcelona.
2/4 — 30/5 *Carlos Peres Siquier: Haikús.*
Posada del Potro, Córdoba.
20/4 — 30/5 *Vienna 1930.* Sala Catalunya de la Fundación "la Caixa", Barcelona.
6/5 — 30/6 *Xavier Valhonrat.*
Galeria Juana Mordó, Madrid.
13/5 — 13/6 *Ramon Mosats.*
Railowsky Foto-Galeria, Valencia.

SCHWEIZ / SWITZERLAND

— 21/3 *Illegale Kamera / Paul Graham.*
Fotomuseum Winterthur, Winterthur.
— 28/3 *Le temps des colonies / Bruce Gilden / Six femmes photographient / Vera Isler: Portraits de photographes.* Musée de l'Elysée, Lausanne.

ESTLAND / ESTONIA

— 6/3 *H.-E. Merilä / Peeter Laurits.*
Photocellar "Lee", Tallinn.
11/3 — 3/4 *Estonian Holograms.*
Photocellar "Lee", Tallinn.
5/4 — 18/4 *Hilja Riet.* Photocellar "Lee", Tallinn.
22/4 — 2/5 *Kenshin Miyoshi.*
Photocellar "Lee", Tallinn.
6/5 — 23/5 *Ain Protsin.* Photocellar "Lee", Tallinn.
27/5 — 20/6 *Toomas Kaasik.*
Photocellar "Lee", Tallinn.

CANADA

— 21/3 *Brenda Pelkey: L'effet grandiose de l'imagination sur le monde.* Centre d'animation et de diffusion de la photographie, Québec.
— 27/3 *Katy McCormick.* Gallery TPW, Toronto.
3/4 — 8/5 *Leesa Streifler.* Gallery TPW, Toronto.
April 6 *Panel on Demarcations: Photographic Traces and Other Material, with Leesa Streifler, Robert Flack & Renate Wickens-Feldman.*
Gallery TPW, Toronto.

U.S.A.

— 20/3 *Mapping: Identities / Lewis toby: Portraits from the Dominican Republic / Earlie Hudnall, Jr.: A Southern Spirit.* The Museum of Contemporary Photography, Chicago.
— 9/4 *Mapping: Coordinates.* Columbia College Art Gallery, Chicago.

RETTELSER

I sidste nummer af KATALOG — det franske temanummer — indsneg sig nogle fejl, der fortjener at blive rettet. Oversætterne af Patrick Roegiers artikel er ikke angivet. *François-Eric Grodin* har oversat til dansk, og den engelske oversættelse stod *Jennifer & Yves Abrioux* for. På s. 34 omtales Pierre & Gilles' bog fra 1988 som *L'Odyssey imaginaire*: det første ord skal retteligt på fransk lyde *L'Odyssée*. De to kunstneres galleri benævnes *Saouma Soumia Gallery*, men hedder *Samia Saouma*. På s. 35 har Alain Fleischer's bog *Là pour ça* fået et navn, der ikke er til at gentage på tryk. Catherine Grout's tekst på "flappen" af François Méchain's sektion nævner titlen på værket *La Rivière Noire*, der desværre er fejlstavet i den engelske tekst. Allan D. Colemans artikel om Fran Antmann og Sebastian Rodriguez er oversat fra engelsk af *Tina Schwarz*, hvilket ikke blev nævnt. Sidst, men ikke mindst, er *Helle Damsgård* røget ud af listen over forfattere i nummeret, på s. 64. Fejlene beklages, og vi vil bestræbe os på at få løst problemerne ved overgangen til ny produktionsteknik bedre i fremtiden.

Corrections. In the last number of KATALOG (December 1992) — the French theme issue — several errors crept in. The translators of *Patrick Roegiers*'s article were not credited. *François-Eric Grodin* translated the piece to Danish, while *Jennifer* and *Yves Abrioux* did the English version... Excuse our French! On page 34, Pierre and Gilles' 1988 book was referred to as *L'Odyssey imaginaire*. That first word is *L'Odyssée*... The two artists' space we called Saouma Soumia Gallery actually is *Samia Saouma*... On page 35, *Alain Fleischer*'s book, *Là pour ça*, was given a title unfit to print again... *Catherine Grout*'s piece on the flap of *François Méchain*'s section, cites the title of a work, *La Rivière Noire*, which unfortunately was misspelled in the English version. *Allan D. Coleman*'s article on *Fran Antmann* and *Sebastian Rodriguez* was translated from the English by *Tina Schwarz*, who was unnamed... Last, but hardly least, Helle Damsgård fell out of the author credit list on page 64. Mea culpa!... Mistakes like the above, as well as too many uncited typographic errors, should become history once we convert to a new and better production technique.

PLANKET PÅ NY

Efter to års "skønhedssøvn", som arrangørerne kalder det, er udendørsudstillingen *Planket* i Stockholm atter på vej op. I dagene 5.-6. juni ventes ca. 200 nordiske fotografer at præsentere sine arbejder. Der bliver særudstillinger med bl.a. Tuija Lindström, Christer Strömholm og Anders Petersen, mens tilmeldingsdatoen for Gud og hvermand er overskredet, når dette nummer af KATALOG udkommer. Information hos *Stiftelsen Plankets Venner*, c/o De Lux, Bondegatan 4, S-116 23 Stockholm.

Planket awakens. After a two-year "beauty sleep," as the arrangers call it, the outdoor exhibition *Planket*, in Stockholm, is rubbing its eyes and getting up again. On June 5-6 some 200 Nordic photographers are expected to converge and present their work. Special exhibits will be mounted for, among others, *Tuija Lindström, Christer Strömholm*, and *Anders Petersen*. Too late now to apply! The application deadline for God and Everyman will have passed by the time this issue is off press. For more information: *Stiftelsen Plankets Venner*, c/o De Lux, Bondegatan 4, S-116 23 Stockholm.

NEWS IN BRIEF

NOTITSER

BOGLISTE

Listen er en fortegnelser over de bøger, de for nyligt er tilsendt tidsskriftet og/eller til Museet for Fotokunsts bibliotek som gave.

These books have been recently received for review and/or for the museum library as a gift.

1. Internationale Foto-Triennale Esslingen 1989. (Catalogue).ISBN 3-923717-53-9. Esslingen 1989.

Dawid, Gerry Johansson, Ralph Nykvist, Jacques Wèrup. Malmö Konsthalls Katalog nr. 147. ISBN 91 7704 0511. Malmö 1992.

Retratos de artistas af Juan Dolcet. 94 pp. Museo Nacional Centro de Arte Reina Sofia 1992. ISBN 84-8026-006-8.

Quatro Direcciones. Fotografia Contemporánea Española 1970-1990. (Katalog). 265 pp. Museo Nacional Centro de Arte Reina Sofia. 1991. ISBN 84-7782-160-7.

Ikke kun alt - en sceneåbning. Af Kirsten Justesen.(Katalog) 63 pp. Sophienholm, København. ISBN 87-87883- 31-7.

Das konstruierte Bild. Med tekster af Zdenek Felix, Michael Köhler, Andreas Vowinckel. 160 pp. Edition Stemmle, Schaffhausen.ISBN 3-7231-0397-9.

Trivia. G. Johansson, C-J.Malmberg, G. Smoliansky. DOG, Stockholm, 1992. ISBN 91-86074-12-1.

Walking the Line. Fotografier af Joe Ziolkowski. Bruno Gmünder, Berlin 1992. ISBN 3-924163-82-0.

Stellar Men. Fotografier af Stanley Stellar. Bruno Gmünder, Berlin. 1992. ISBN 3-924163-84-7.

Fragmentierung und Ganzheit. Fotografier af Jörg Czeschla. Galerie Halzkratz, Mannheim 1992. ISBN 88-7205-025-1.

Akt-Tokyo. Tekster af Hiromi Ito, Toshiaru Ito, Taeko Tomioka. 96 pp. Camera Austria, Graz. 1992. ISBN 3-900508-10-0.

I-D Nationale. (Katalog). 76 pp. Portfolio Gallery, Edinburgh, 1992. ISBN 0 9520608 0 9.

WASTELAND. Landscape from now on. Red. af Frits Gierstberg, Bas Vroege. Fotografie Biënnale Rotterdam 1992. ISBN 90-6450-162-9.

Linea di Confine della Provincia di Reggio Emilia. Fotografier af Olivo Barbieri. Corradini, Casalgrande, Italy. 1992

Brigitte Bardot. Text: Françoise Sagan. Fotografier: Ghislain Dussart. Flammarion, Paris 1975. ISBN 2-08-010747-X.

Sprung in die Zeit. Antologi. Berlinische Galerie Museum für Moderne Kunst, Photographie und Architektur. 1992. ISBN 3-927873-21-7

Strindbergs Metode. Af Erik Steffensen. Borgen, København 1993.

Platformen — det spontane forum for igangværende fotografiske projekter — er i fuld gang på Museet for Fotokunst i Odense. Her er Fie Johansen foran nogle af sine ædeltryk ved åbningen af de nye udstillingslokaler / "The Platform" — the spontaneous platform for ongoing photographic projects — has started at the Museet for Fotokunst in Odense. Here is the Dane Fie Johansen, with her exhibition of gum- and platinum-prints on the occasion of the opening of Museet's new exhibition spaces. Foto: Jørgen Jensen.

NYT FRA ØRESTADEN

Folk med vækst i øjne og sind ser gerne området København-Malmö-Lund som et fremtidigt, sammenvokset kraftcenter forbundet af den kommende bro over Øresund. Til gavn for industri, service og transport. Fotografiet er derimod under pres i regionen, idet en række udstillingssteder er lukningstruede. Svensk økonomi er under hårdt pres. Således er *Galleri Irving* i Malmö allerede bukket under efter flere års djærv indsats på private hænder. I Lund har snart 10-årige *Föreningen Fotogalleriet* kun med nød og næppe fået lov at blive i kommunens smukke rum ved Mårtenstorget og Kunsthallen. I København har *Fotografisk Galleri* fået 7 måneders respit sammen med resten af 'Kulstof 92' på Nikolaj Plads, men det er endnu uklart om Københavns Kommune vil gå ind og overtage huset efter et krakket entreprenørfirma. Efter finansmanden Frederic Roos' død var *Rooseums* skæbne i Malmö uvis. Udstillingsaktiviteten og tilsynet med samlingerne synes at være sikret i et delvist kommunalt regi.

Shaky spaces. Folks with growth on their minds look forward to seeing the Copenhagen-Malmoe-Lund region as a future amalgamated growth center, linked by the coming bridge over the Øresund strait. Photography, however, is under strain in the region, with a number of exhibit spaces threatened with closure. *Galleri Irving* in Malmoe has already buckled under after several years of all-out efforts in private hands. In Lund, the soon 10-year-old *Föreningen Fotogalleriet* only by hook and crook won permission to stay in the community's handsome space at Mårtenstorget and Kunsthallen. In Copenhagen, *Fotografisk Galleri* has been given a seven-month reprieve along with the rest of "Kulstof 92" on Nikolaj Plads, but it's still uncertain whether Copenhagen Municipality will step in and take over the house from a bankrupt construction firm. After the death of financier Frederic Roos, Rooseum's fate in Malmoe was unclear. Exhibit activities in conjunction with the collections is believed to be secure under a partly public administration.

OVERBYGNINGS-UDDANNELSE

På *Fotohögskolan*, Göteborgs universitet i Sverige, kan man søge til en et-årig overbygningsuddannelse i fotografi. Der er tale om et projektår for 5-8 elever, hvor skabende arbejde suppleres med teoretiske aspekter og workshops. Man kan søge med færdig 3-årig grunduddannelse fra samme skole bag sig, eller med tilsvarende erfaring/uddannelse. De seneste år har kurset været varetaget af Tuija Lindström og Henning Hansen. Det er tanken med tiden at udvikle kurset til en flerårig Masters-uddannelse, hvilket dog tidligst bliver en realitet i 1996. Ansøgningsblanketter kan rekvireres hos: Fotohögskolan, Mölndalsvägen 85, S-412 85 Göteborg. Tlf. (+46) 31-7731828. Ansøgningen for 1992/93 skal indsendes senest 2/5.

Intermediate education. At Gothenburg University's *Fotohögskolen*, in Sweden, students can apply for an intermediate, or "pre-postgraduate," program in photography. This consists of projects for five to eight students in which creative work is supplemented with theory and workshops, conducted in Swedish and English. Applications are welcomed from anyone with a complete, three-year basic education from the same school, or an equivalent from another school, or corresponding experience behind them. In recent years, the course has been conducted by *Tuija Lindström* and *Henning Hansen*. In time, the transitional curriculum may be broadened into a several-year Masters program — though that could not be realized before 1996 at the earliest. Application forms are available from: Fotohögskolen, Mölndalsvägen 85, S-412 85 Gothenburg. Tel. (+ 46) 31 - 77 31 828. Applications for 1992/93 must be submitted before May 2, 1993.

FORFATTERE / AUTHORS

Anthony Georgieff, Fotograf, skribent og oversætter fra Bulgarien. Bor og arbejder i München / *Bulgarian photographer, writer and translator. Lives and works in Munich.*

Henning Hansen, Redaktør, fil.dr. i kunsthistorie / *Editor, Ph.D. in Art History.*

Jens Jäger, MA i historie fra universitetet i Hamborg / *MA in History from the University of Hamburg.*

Maria Lind, Kunsthistoriker i Stockholm / *Swedish Art Historian, lives in Stockholm.*

John Peter Nilsson, Svensk kunstkritiker på SIKSI og på Aftonbladet i Stockholm / *Swedish art critic at Aftonbladet, Stockholm, and at SIKSI.*

Jerzy Olek, Polsk fotograf og teoretiker. Stifter af "Galleri Foto Medium-Art"i Wroclaw / *Polish photographer and theoretician. Founder of "Gallery Photo-Medium-Art" in Wroclaw.*

Tage Poulsen, Fotograf og skribent, bosat i København / *Photographer and writer living in Copenhagen.*

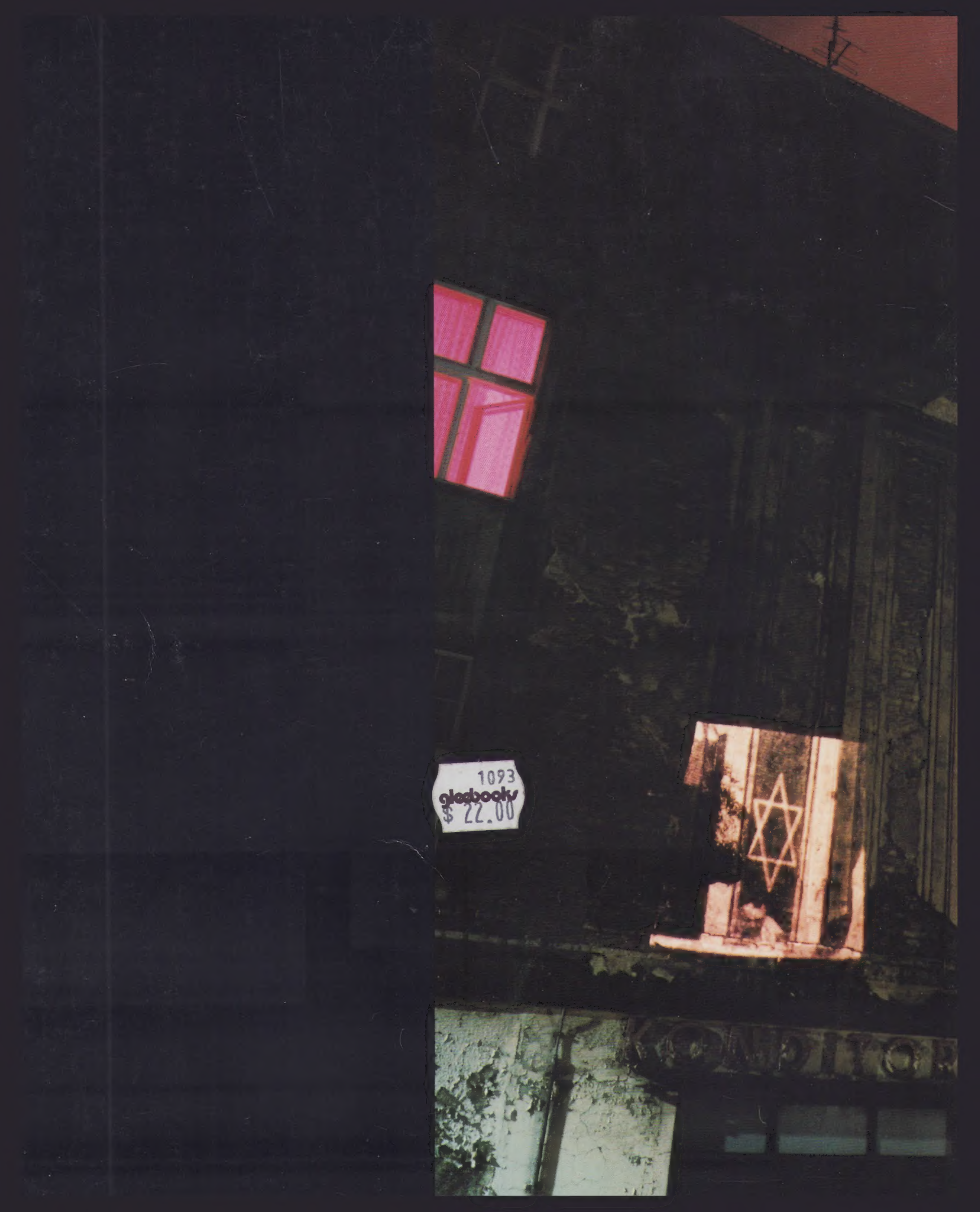
Tina Schwarz, BFA i fotografi, arrangerer udstillinger og underviser i København / *MFA in photography, curates exhibitions and teaches in Copenhagen.*

Agnete Dorph Stjernfelt, Litteratur- og videokritiker ved Dagbladet Information i København / *Literature- and video-critic at "Information".*

ERIK STEFFENSEN
1992

Skænket til Museet for Fotokunst af

Hother
Professionelt fotocenter


1093
gledbooks
$ 22.00